KINEMATOGRAPH WEEKLY

Kine Weekly

MAY 10, 1962
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PER ANNUM 92s. 2d. POST FREE - HOME AND OVERSEAS

June is bustin' out all over with MGM hits!



1962	JUNE				1962
Sunday		3	10	17	24
Monday		4	11	18	25
Tuesday		5	12	19	26
Wednesday		6	13	20	27
Thursday		7	14	21	28
Friday	1	8	15	22	29
Saturday	2	9	16	23	30

Released May 27

LIGHT IN THE PIAZZA
Olivia de Havilland
Rossano Brazzi

HORIZONTAL LIEUTENANT
Paula Prentiss
Jim Hutton

Released June 3

ALL FALL DOWN
Eva Marie Saint, Warren Beatty

POSTMAN'S KNOCK
Spike Milligan, Barbara Shelley

VILLAGE OF DAUGHTERS
Eric Sykes, Gregoire Aslan

GUNS IN THE AFTERNOON
Randolph Scott, Joel McCrea

Released June 10

THE FOUR HORSEMEN OF THE APOCALYPSE
Glenn Ford
Ingrid Thulin

Released June 24

Tennessee Williams'

SWEET BIRD OF YOUTH
Paul Newman
Geraldine Page

R.F.D. DO IT AGAIN!
ANOTHER ALL TIME TAKE RECORD

at the

Leicester Square THEATRE

with

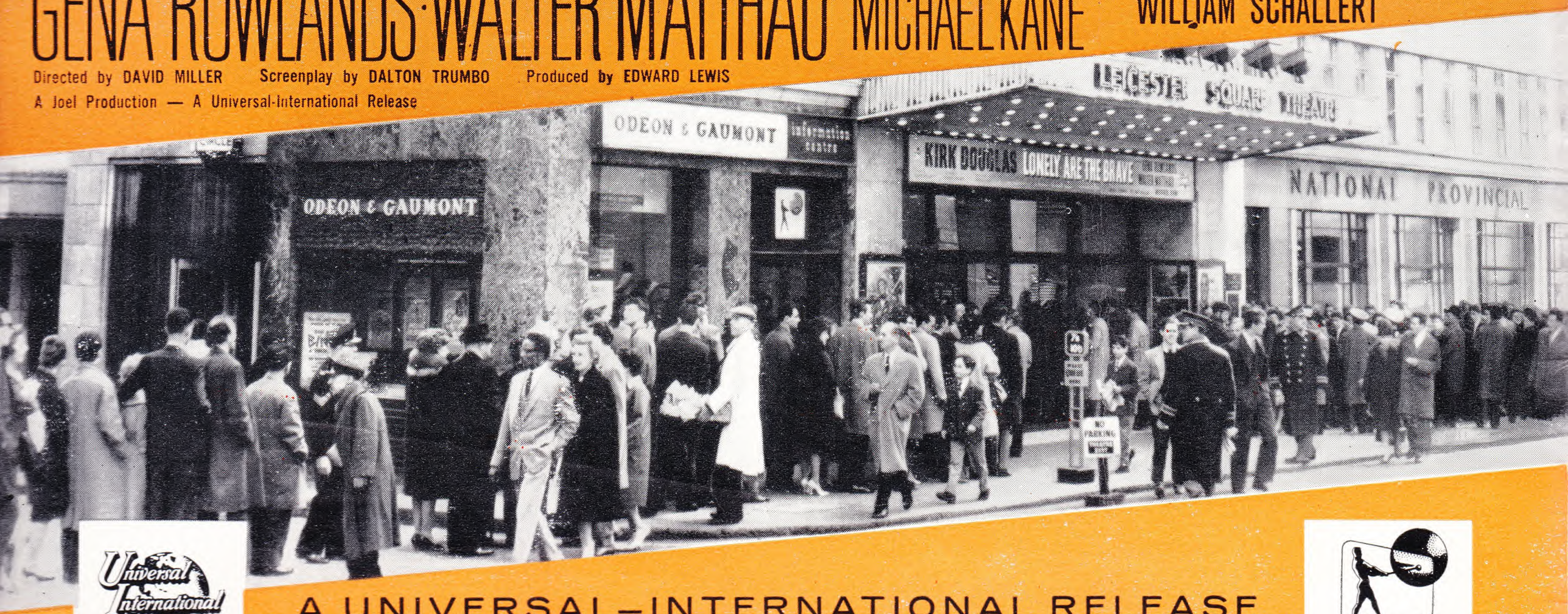
KIRK DOUGLAS

LONELY ARE THE BRAVE

GENA ROWLANDS · WALTER MATTHAU in PANAVISION MICHAEL KANE with CARROLL O'CONNOR WILLIAM SCHALLERT

Directed by DAVID MILLER Screenplay by DALTON TRUMBO Produced by EDWARD LEWIS

A Joel Production — A Universal-International Release



Universal International

A UNIVERSAL–INTERNATIONAL RELEASE
DISTRIBUTED BY RANK FILM DISTRIBUTORS

DISTRIBUTION

BAMBOO
SALTED NUTS
The
World's Best

Kine Weekly

LARGEST NET SALE : OVER 4,490 COPIES WEEKLY

Certified by the audit bureau of circulation

No. 2,849 Thursday, May 10, 1962 Vol. 540

KINE WEEKLY
The IDEAL KINEMA
Kine STUDIO REVIEW
KINE SALES and CATERING REVIEW
KINE & TV YEAR BOOK

NEWS HIGHLIGHTS...

HARGREAVES JOINS DE LAURENTIIS

KENNETH HARGREAVES, formerly managing director of Columbia in Great Britain, has been appointed to the executive staff of Italian producer Dino De Laurentiis. He will act as supervisor of distribution of De Laurentiis product in the United States, Canada and the United Kingdom.

The appointment is in line with the producer's policy for the development of his production and distribution interests on an international basis.

Hargreaves has started his new duties. At the outset his headquarters will be in London, at 17, Rutland Court, Knightsbridge, SW7. Tel.: Knightsbridge 2774.

He will be immediately concerned with the release of "Barabbas," in the U.S and Britain, and "The Best of Enemies," on release in Britain and yet to be released in the U.S. Both films are being handled by Columbia and distributed through BLC Films in the UK.

NEW FPG CHAIRMAN

K. LOCKHART SMITH has been appointed chairman of The Film Producers Guild and its associated companies following the retirement of E. P. L. Pelly on April 30.

Frank Hoare retired from the Guild on the same date, but he continues as president of the Association of Specialised Film Producers.

Pelly has not severed his connection with the Guild completely. He remains a director of Guild Holdings, and has agreed to act in a consulting capacity for a number of years.

MP ATTACKS POSTERS

IN THE House of Commons next Thursday (May 17) Sir Anthony Hurd (Conservative, Newbury) will ask the Home Secretary if he will consult local authorities with a view to giving them additional powers to control film advertisements, whether displayed outside cinemas, in public places or elsewhere, in view of the suggestive and crude posters now displayed in many places, which depict, in an unnecessarily emphatic way, the sex features of certain films.

ADMISSIONS DOWN

CINEMA attendances and takings dropped in February. The weekly averages were: attendances, 8,400,000; takings, £1,180,000. This compares with attendances of 8,900,000 and takings of £1,210,000 in January.

In February last year, weekly average attendances were 9,600,000, takings £1,250,000.

Granada group set for property development

THE possibility of the redevelopment of some of the Granada group's properties, which include 44 cinemas and 21 shops, is foreshadowed by the group's acquisition of a 37½ per cent. stake in Barranquilla Investments, a property company.

In this company, 60 per cent. of the share capital is jointly owned by City Centre Properties, in which Jack Cotton and Charles Clore are associated, and Pearl Assurance.

Sidney Bernstein, Granada's chairman, will join Barranquilla's board, of which Cotton is chairman.

Granada's properties have a book value in excess of £5,500,000.

A Granada spokesman said that any development plans—such as building offices and office blocks with cinemas—would obviously require a great deal of capital.

"Barranquilla already has development plans of its own," said the Granada spokesman. "I believe it has built offices on top of cinemas in the past. This deal was only finalised last month so, of course, Granada is a new boy in this company at the moment."

It is possible that some of Granada's properties will be converted to ten-pin bowling centres. It is believed that about six of its cinemas could be utilised for this purpose.

The Granada Group has acquired 20 per cent. interest in Fairlanes Bowling, a new British company which will build and operate bowling centres in this country.

Associated with Fairlanes Bowling is Fair Lanes Inc. of America, which operates the largest group of bowling centres in the U.S.

Others interested in the new British company include the Schlesinger Organisation, Turriff Construction Corporation, and Norlantic Development Company.

Exhibitors will fight against films on tv

THE International Union of Exhibitors is to take very strong action against the showing of cinema films on television. It decided on this course at its annual meeting held in Paris, writes Henry Kahn, KINE.'s Paris correspondent.

Britain's delegate, Ellis Pinkney, who was president for 1961, was in the chair. The new president for 1962 is Vila Cardona, of Spain. Mr. Pinkney automatically became one of the four vice-presidents.

The union expressed considerable anxiety over the showing on tv of films made for the cinema. Speakers pointed out that more and more films were being shown, and in some countries as soon as two years after their release. This meant that the films could be seen while they were still being shown in the cinemas.

The union decided to warn the International Cinema and Television Council and the International Cinema Bureau not to sign any agreements with any tv companies without having

continued on page 20

CEA GOLDEN JUBILEE CONFERENCE PROGRAMME

ARRANGEMENTS are now complete for the CEA's Golden Jubilee Conference to be held at Bournemouth from May 27 to May 30.

The programme prepared by the Birmingham Branch CEA is as follows:

Sunday 27:

8.30-11.30 pm—Informal get-together at Lyons La Gala.

Monday 28:

9.30 am—Golf competition at Parkstone Golf Club.

6.30 for 6.45 pm—World premiere of 20th Century-Fox's Red Lion Film production, "The Inspector," at the ABC, Westover.

8.45 pm—Wall's party at the Pavilion.

Tuesday 29:

10 am—Paper by Carl Foreman.

11 am—Open Forum at Pavilion.

5 pm—Branch secretaries meeting at Royal Bath Hotel.

7 pm—Reception by Mayor and Mayoress at Pavilion.

7.45 for 8.15 pm—Golden Jubilee Banquet, followed by dancing and presentation of golf trophies and prizes.

Wednesday 30:

10 am—General Council meeting at Pavilion.

1 pm—Stag lunch by invitation of Westrex.

8.30 pm-1 am—La Gala Neapolitan Nights, arranged by Lyons.

During the conference delegates will be welcomed at Harry's Bar at the Royal Bath Hotel by Harry Adley of Pearl, Dean and Youngers.

Each day La Gala, also at the Royal Bath, will open for morning coffee and afternoon tea and ice cream.

Commercial tv for West of Ulster

WEST OF ULSTER is to have commercial television before the end of the year. The ITA has announced that the new transmitter, now being built at Koram Hill, near Strabane, will bring another 250,000 people into the independent tv transmission area in the autumn.

Viewpoint

BALANCE OF PAYMENTS

THE CEA and the two producer associations, the BFPA and the FBFM, come to grips with controversial issues arising from the British Film Production Fund when they meet on May 17.

The CEA has made two recommendations —that the exemption limit for the production levy should be raised from £250 to £300, and that a new system should be devised for the allocation of money from the fund.

On the first recommendation, the producers have a measure of sympathy for the CEA's case. At the BFPA press conference it was stated that the council had considered the matter but wanted more information on how it would affect the fund.

The FBFM, which is greatly concerned about the closure of cinemas, was more forthright. It is quite prepared to support the raising of the exemption limit, if the loss is made good by imposing a higher rate of levy on cinemas taking £500 or more per week.

The loss to the fund by the raising of the exemption limit to £300, would probably be in the region of £110,000. It is not a large amount in relation to the total revenue accruing to the fund, but helpful relief would be given to those cinemas operating on a marginal basis. And it would not be a great burden to the cinemas in the larger income bracket, if they were called upon to pay the difference.

As the fund is still vital to production, it does seem that the FBFM's counter recommendation is an equitable solution to this particular problem.

The second CEA recommendation, which proposes a ceiling on the payments from the fund for individual films, is a much more difficult matter. The idea was re-examined when Carl Foreman raised the matter in a letter to the "Kine.", but the producers were unable to find a satisfactory formula.

The CEA will have to produce a good one to obtain the support of the producers.

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Long Shots

THE PROPOSALS for giving a tangible form to the third release are still very much in the air.

The line of further inquiry being pursued by the Joint Committee of the Trade Associations has not been disclosed.

But I believe that it is being directed toward the provinces.

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DURING the recent discussions it was, I believe, strongly doubted that the proposal for setting up the consortium in London to recommend films for the third release would be effective.

As the proposal stands, the consortium's authority would be restricted to the recommendation of films considered to be suitable for the third release, and its recommendations would be qualified, according to whether the members of the consortium were unanimous in their conclusions or otherwise.

If the proposal were acceptable to all parties concerned, including The Rank Organisation, the consortium's influence would be brought to bear in the important London release area.

The sponsors believe that the third release, established in the London area on that basis, would set the pattern for the rest of the country.

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BUT THE opinion has been expressed that there is no guarantee that this would prove to be the case.

It was thought that there must be definite indications that a substantial number of exhibitors in the provinces in a position to take a third release will, in fact, support the consortium proposal.

Otherwise, this scheme will never get off the ground.

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THE RUMOURS about Ken Hargreaves' future in the industry, following his departure from Columbia and BLC Films, are placed at their proper value by his appointment to the De Laurentiis Organisation.

I did not believe that a man of Ken's ability and experience of distribution in the UK and the U.S would be lost to the industry for long.

The speculation that Ken would most likely become a producer's representative was near the mark, though most people imagined that the possibilities lay in the direction of America.

As it is, Ken gets a key post with the influential Italian producer, with the responsibility of supervising distribution of his product in this country and North America.

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WHEN I met Ken on Monday to hear the details he confirmed that the appointment was effective from May 1, although an official announcement only reached me from Rome that morning.

The new job brings Ken in close contact with Columbia and BLC Films once again, since they are handling "Barabbas," which opens the new Odeon, Haymarket, next month, and "The Best of Enemies," already on release here.

On Tuesday he left for New York for discussions with Columbia executives.

Columbia's interest in De Laurentiis goes beyond the distribution of those two pictures, for it will be recalled that a new five-picture deal was recently signed.

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KEN EXPECTS to be London-based for a period, with frequent commuting between here and Rome and New York.

It may be necessary for him to become resident in Rome, but probably not for six months or so.

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THE Birmingham branch CEA has now set the programme for the CEA's Golden Jubilee Conference at Bournemouth, the details of which appear on page 3.

On the business side, interest is focused on Carl Foreman's paper, the open forum, and the general council meeting.

The main speaker at the banquet will be Eric Johnston, president of the MPAA, who will propose the toast to the CEA, with Miles Jervis, president of the association, responding.

Frank Holmes, chairman of the Birmingham branch, will propose the toast to the County Borough of Bournemouth and the response will be made by Coun. Alban E. Adams, who will be installed as mayor on the Friday before the conference.

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IT MAY be wondered why Westrex is giving a stag luncheon on the Wednesday.

Frank Holmes, acting managing director of the company, informs me that he is proposing to show his guests a new equipment development, something in the automation line, which will be of interest to the menfolk, but probably boring for the ladies, who are, therefore, excluded.

There is only one film show, the 20th-Fox premiere of "The Inspector."

On the social side, Lyons, Walls and Harry Adley of Pearl, Dean and Youngers, will once again be extending their generous hospitality to delegates. It is really marvellous the way they continually support the association at the conference.

The Lyons Maid end-of-conference party, to be held at the Royal Ballrooms, Boscombe, will have a different flavour from previous years. It is described as "La Gala Neapolitan Night" to celebrate the launching of the company's new Neapolitan ice cream. Everything, I am told, will be in the Neapolitan style—the food, the wine, the entertainment and even the invitations.

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IN HIS capacity as hon. secretary of the Cinema Veterans, Charles Brown reminds me that the annual reunion dinner will be held at

the Trocadero Restaurant on Tuesday, June 26.

Tickets can be obtained from C. A. A. Kilmister at the CTBF, Royalty House, 72, Dean Street, W.1, or from Charles.

Charles tells me that he is endeavouring to boost the membership of the Veterans and he would be delighted to welcome into the fold all members of the industry who have served in the trade for 40 years or more.

Application forms can be obtained from Charles or Mr. Kilmister.

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LORD MORRISON, president of the British Board of Film Censors, arrived in Hollywood last week-end on the last leg of a tour in the U.S. He is accompanied by Lady Morrison.

On Tuesday, Lord Morrison was guest at a luncheon given by the Association of Motion Picture Producers. During the week he is visiting studios, meeting informally with Production Code Administration officials, and willl be honoured at a reception given by the British Consul-General in Los Angeles.

Lord and Lady Morrison were expected to visit Disneyland and Marineland.

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LION INTERNATIONAL is all set to make a big show at the Cannes Festival, where "A Taste of Honey" is the invited British entry and has its gala showing today (Thursday).

In the party which left London Airport on Wednesday were Tony Richardson, producer/director of "A Taste of Honey," which the British Film Academy recently named Best British Film of 1961, Rita Tushingham, the year's Most Promising Newcomer and Dora Bryan, voted Best British Actress for her performance in the film.

Also travelling were Vanessa Redgrave, who recently became Mrs. Tony Richardson; Max Setton, managing director of Bryanston Films, and Mrs. Setton; Michael Bromhead, general manager of Lion International, and Mr. and Mrs. Walter Reade, Jr. Walter is the head of Continental Distributing Inc., which will be handling "A Taste of Honey" in the U.S.

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IN ADDITION to participating in the official British brochure for the festival, Lion International will also distribute one of its own.

This is an attractive promotional effort, well designed, colourful and showing a good selection of stills from the films on offer. The text is printed in four languages.

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QUITE a remarkable transformation has been achieved by Ernest Roy at the Kay Organisation's headquarters in Soho Square.

When British Movietonews broke its long association with the Kay Laboratories to move out to Denham, Ernest and his colleagues made the decision to turn the vacated space into a first-class recording studio, conveniently located in the West End, and possessing some unique facilities.

I will not go into the interesting details here, for next week we shall be publishing a special supplement, giving a detailed description of the excellent new facilities offered and the present scope of the organisation's extensive activities.

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IT PROVED to be a spirited address that Jack Prendergast delivered to the Yorkshire and North Lincolnshire branch of the Cinematurians, according to my local correspondent.

Jack referred to the Spraos book, "The Decline of the Cinema," (a title he deplored); he spoke of "a renascence of the creative cinema"; and warned that it is a fallacy to believe that the big groups in the industry cannot exist without the support of the independent market.



Richard Barnes, junior trainee manager at the Odeon, Streatham, receives his Company of Showmen certificate from W. G. Altria, editor of the *Kine*. Barnes is the first Junior trainee to gain the certificate

He expressed the opinion that the circuits had divested themselves of uneconomic cinemas and could, by judicious purchases of independent cinemas, further strengthen their booking power to the disadvantage of the remaining independents.

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JACK spoke with considerable feeling about the restrictive pressures that are stifling exhibitors, before coming to the main point of his address.

He believes that there is only one course left open to independents. They must unite their interests, he suggested, alluding to an amalgamation to form, in effect, a third circuit with a paid executive to run it.

That, it will be recalled, is a platform that Jack has explored before, but he failed to gain support for the notion. It was swamped by the wash created by the launching of the idea for the National release, which is now also sunk without trace.

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A FAMILIAR and popular figure in Rank FD's dispatch department at Denham, Ernest Rutter retired last week.

Ernest is 70 and had served as a chargehand in the department for 50 years, an exceptional innings worthy of a devotee of cricket; he lives close to Lord's Cricket Ground.

Les Snow, RFD's personnel officer, went down to Denham to present Ernie with a cheque before he left.

Present on this occasion were most of Ernie's long-standing friends in the department, among them J. Gislingham, A. J. Brown, G. Groves, F. Collins, C. Beldam, A. H. Martin, R. Vickery and O. Hunt.

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CONGRATULATIONS to Sam Kirkwood, who does a sterling job for Variety Club as assistant to Press Guy David Jones.

Sam was married at the week-end to Mary Paynter, who shares Sam's enthusiasm for a game of squash.

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WILLIAM COFFEY, a well known member of the Lancashire cinema trade, died at his home in Ashton-under-Lyne recently. He was 72.

Mr. Coffey was president of Lancashire Cinema Old Boys' Association at one time.—**The Stroller.**

'Design in Motion'

ANIMATION IN STYLE

THE FIRST THING that strikes you when you pick up "Design In Motion," by John Halas and Roger Manvell, published this week, is how beautifully produced it is. This is how it should be, for the intention of the authors is to present an up-to-date account of contemporary design in one of the most flourishing fields of contemporary art—the animated film. This they achieve admirably.

With his wife, Joy Batchelor, Halas has, of course, been producing animated films of every kind for over 20 years, in addition to being the first president of the British Animation Group and representing Britain on the International Association of Animation.

Manvell, author, critic and screenwriter, formerly director of the British Film Academy, wrote "The Animated Film," which was entirely illustrated by drawings from the Halas and Batchelor feature-length animated production, "Animal Farm," and, with Halas, "The Technique of Film Animation."

Survey

Halas and Manvell survey the new art—the animated film, which combines the craft of the film maker with that of the painter. The book gives examples from many different kinds of films, from comedy to drama, from fantasy to fact.

Halas and Manvell show how during the past ten years more than 20 countries have been developing their own individual styles and subjects in animation, leading to astonishing creative achievements.

The work of studios all over the world has been drawn on to show what this new art form is like: in several countries animation represents the most advanced kind of graphic design and use of colour.

"Design In Motion" proves, if proof were needed, that animated films are no longer a matter of hard outlines and flat colours: the new art has brought free movement to painting.

Origins

Although the book does not purport to be a history of the cartoon film, Halas and Manvell have cleverly chosen illustrations which indicate its origin and development. For instance, in the section devoted to art and movement, they show how the frieze of an ancient Greek vase depicts, in a series of different studies of the same action, the death of Hector.

"Design In Motion" contains 300 designs from films, several of them in colour, and over 150 working drawings. Among the countries represented, in addition to Britain, are Brazil, Canada, China, Czechoslovakia, France, Germany, Holland, Hungary, Italy, Japan, Poland, Rumania, Spain, the U.S, the USSR and Yugoslavia.

The book is not cheap, but it presents, in an attractive and often entertaining way, an informed survey of international animation.—D. T.

"Design In Motion," by John Halas and Roger Manvell. Published by Studio Books (Longacre Press), made and printed by William Clowes and Sons. Price 75s.

News of the Week

New quota problem if Third Release goes

UNCERTAINTIES about the third release situation and its bearing on screen quota were considered at the FBFM council meeting last week.

Lord Archibald said after the meeting that if, in the course of the next six, nine or 12 months, the third release disintegrated, it would obviously create a new problem with regard to quota. The 30 per cent. quota, as it was at present, might be inadequate and the pattern might have to be different.

Lord Archibald suggested that it might be necessary to ask for a higher quota for cinemas in any situation which had access to the two main releases, and a lower quota for other houses, thus maintaining the same volume of quota.

The FBFM was not going forward with any definite policy on the matter at the moment. It believed there was a case for maintaining the present quota level for 1963. But it was prepared to look into the matter again in a few weeks when the result of the further inquiry into the third release was known.

The FBFM and the BFPA councils received reports of the meeting of the Joint Committee of the Five Associations on April 30, which discussed the third release. Neither association would comment on the meeting or the official statement, issued following the meeting.

Production levy.—A meeting between the BFPA, FBFM and CEA is scheduled for May 17, when proposals regarding the levy put forward by the CEA's executive committee are to be considered.

J. P. H. Walton, general secretary of BFPA, said the BFPA council remained open-minded about the CEA's proposals.

He said the increase in the exemption limit yielded to examination more readily, but the council wanted more details of the CEA's proposal to put a ceiling on the amount drawn by individual films from the production fund.

Any proposals coming from the meeting, said Mr. Walton, would go to the June council meeting of his association.

Lord Archibald said the FBFM council agreed that the exemption limit could be raised to £300 provided that the loss to the British Film Production Fund was made good through increased levy payment by cinemas taking £500 or more per week.

Andrew Filson, secretary of the FBFM, said his association was very anxious about the closure of small cinemas, and, therefore, the FBFM was in favour of raising the exemption limit, with the suggested proviso.

Lord Archibald said he doubted whether the FBFM would go as far as agreeing to the proposal for a ceiling on payments from the fund. But the council had not reached a decision, pending more specific knowledge of the CEA proposals.

Negotiations.—The FBFM and BFPA received reports on the negotiations with the Television and Screen Writers' Guild for a minimum terms agreement for writers working on tv films, and negotiations with ETU and NATKE. These negotiations were mainly concerned with wage claims.

New members.—The FBFM council welcomed into membership Elgin Productions.

RCA Sound Recording

Price increases for sales lines

OFFICIAL announcements of price increases in a variety of items on sale in cinemas have been made by a number of companies.

Ice-cream.—Lyons Maid state that 3d., 4d. and 6d. items will go up by 1d.; 1s. bricks will go up by 3d.; and 1s. 6d. and 2s. bricks will go up by 6d. The 1s. Sundaes-on-a-stick will go up by 2d.

Wall's three cinema lines — 77 Superchoc, Vanilla Melba and Peach Delight—are increased from 1s. to 1s. 2d. Changes in bulk gallon prices (wholesale) are as follows: standard, up from 10s. to 11s. 6d; strawberry, chocolate and coffee, 11s. to 12s. 8d.; Dairy ice-cream, vanilla, 12s. to 13s. 10d.; strawberry, chocolate and coffee, 13s. to 15s.; nut crunch and raspberry ripple, 14s. to 16s. 2d.

Eldorado changes are as follows: vanilla brickettes up from 4d. to 6d.; vanilla and raspberry, vanilla cups and choc bars, up 6d. to 7d. Velvet Lady 6d. products up 1d.; and shilling products up 2d. All lollies are up 1d.

Soft drinks.—Kia-Ora has already announced increases from 6d. to 7d. and 1s. to 1s. 2d.

Confectionery.—Welch's pre-packs for cinemas are either reduced in weight and the price retained or increased in weight and price: 6d. packets now either 6d. or 9d., 1s. packets either 1s. or 1s. 3d., 1s. 6d. packets now 1s. 9d. For Welch's range of Tynedale sweets the three packets have all been reduced in weight and the price retained.

Luehard's 1s. 5d., 1s. 6d. and 1s. 9d. items have all gone up 3d.

The Whiteside Group has retained the shilling boilings packets with a slight reduction in weight The remainder of the lines are being adjusted in price.

Nuts and popcorn.—Nuts are not affected by the tax, and the position of popcorn is still being considered by the industry and Customs and Excise.

RANK RE-OPENS SOUTHAMPTON ODEON

IT WAS a nautical occasion on Monday when, after a £60,000 contemporary re-styling and reconstruction, Southampton's Odeon Theatre was reopened by the Mayor, Alderman Mrs. Gladys Barker.

Congratulating The Rank Organisation, Mrs. Barker said, "It is, to all intents and purposes, a new cinema. This is a piece of bold, forward planning in these days when many cinemas are closing their doors."

The audience heard a message from Captain F. G. Watts, in command of the Cunard liner Queen Elizabeth, then nearing New York.

Captain D. M. McLean, Commodore of the Cunard Fleet, also took part in the opening ceremony, and members of the Royal Naval Reserve, HMS Wessex, formed a guard of honour.

Film celebrities made stage appearances, including Edward Judd, star of "The Day the Earth Caught Fire," and Marla Landi.

This is the latest cinema within The Rank Organisation to get the lavish new-look treatment. It underwent extensive reconstruction. First, wholesale demolition went on at the rear end of the building so the proscenium arch surrounding the screen could be widened from 36ft to 60ft. All the original steelwork was torn out and 200 tons of new steel went in.

New screen

This was to make way for the new screen, which is almost twice the area of the old one and big enough for all new wide-screen techniques.

The projection booth houses new equipment and is able to accommodate the latest type of 70-mm. projection equipment.

New seating has been installed everywhere, generously spaced to give maximum leg-room and to enable patrons to move in and out without upsetting people already sitting down.

New proscenium curtains, grey, sequined and trellis-patterned, stretch from wall to wall, harmonising with the soft pink of the auditorium: upholstery is red.

The theatre entrance has a striking new appearance from extensive facing with Italian grey-blue mosaic. Two new sales kiosks show the wide choice available to cinemagoers—including hot dogs—and the tobacco and confectionery kiosk now opens on to the street for the benefit of passers-by.

RFD Glasgow address

A FIRE last week in the Glasgow office of Rank Film Distributors caused extensive damage to the premises and has forced the entire staff to find temporary accommodation at 65a, Renfrew Street, Glasgow; telephone: Glasgow, Douglas 3997, Station Four, where business is being carried on as usual.

TWICKENHAM FILM STUDIOS
RE-RECORDING AND DUBBING FACILITIES
At Your Service
PHONE: POP. 4477

CEA BRANCH REPORTS

Leave ice cream prices alone says Manchester

MANCHESTER.—Representations are to be made to head office for approaches to be made to the ice cream manufacturers urging that prices of ice cream sold in cinemas should be maintained at the easily handled 6d. and 1s. This decision was taken at the branch meeting last week.

S. Wild said he was considering cutting his profit on ices and maintaining the price at 6d. He did not have a sales interval and it would create difficulties for the sales girls to be fumbling for change in the dark.

Another factor which had to be borne in mind was that the sales girls were usherettes and not cashiers and could not be expected to deal with change with the same speed and accuracy as cashiers.

He felt it was more economical and convenient to reduce the profit and keep the price at 6d.

Wild pointed out that the manufacturers could not be expected to stand the purchase tax.

J. Mather expressed the view that in time the position would be levelled out by reducing the quantities in the packs and reverting to convenient prices. If patrons were advised that the price was now 7d. and asked to tender the correct money when making purchases from the sales girls, it would be helpful.

The new prices would not create difficulty in the sales kiosks, said H. K. White. The sales girls there had time to handle the change.

Joint committee.—The chairman, H. Woolf, reported on a proposal which originated at a meeting of the Cinematurians committee, for the formation of a joint committee of the Manchester branch CEA, Manchester Cinematurians and Lancashire Cinema Old Boys' Association, for the purpose of raising funds for the CTBF.

This committee would be independent and would not be answerable to any of the organisations whose representatives served on it. It would be responsible for organising money raising events such as premieres, draws, special events and so on.

It was agreed that H. Woolf, P. W. Higginbotham and J. E. Moorhouse (or A. W. Mellor) should represent the branch on the new joint committee.

Censorship.—S. Wild read to the meeting a leader published in Manchester *Evening Chronicle*, under the heading of "This Censorship is Useless," which criticised local censorship. It pointed out that "The Pit and the Pendulum" could be seen in Stretford but in "next-door Sale there is no such freedom of choice."

In discussion it was stated that according to one report, Sale watch committee, which had to see all X films before they were allowed to be shown to the public, was complaining there were so many X films that the viewing of them was becoming irksome.

Richards advocates levy ceiling

SUSSEX.—"I consider that the question of a ceiling on benefit from the production fund is more important to independent exhibitors than even the lifting of exemption limit. It is a factor which makes for reduced output of films because they become more of a gamble," said J. D. Richards at the branch meeting.

He was reporting on the quota and levy subcommittee meetings on the question of raising the exemption limit from £250 to £300. He said there was an ever widening disparity between the amounts earned by British films. Successful films were getting assistance which they did not require and the not so successful films were not getting the assistance which was desperately needed.

Advocating an increase in quota, Richards added: "I think that British production will shrink. Next year we will have a shortage of American product and if we also have a shortage of British films the outlook for the third-run cinemas will be very bleak indeed and there may be further closures in consequence.

"If the quota stays at 30 per cent. it will imperil the relief that is required by the third releases and perhaps compel them to show an increasing number of re-releases, and therefore increase their difficulties."

Richards criticised the attitude of the circuits in refusing to consider changes in present barring practices. "I feel it is a mistake," he said. "In the big cities films can be held up for months for the surrounding areas by long runs.

"To keep the maximum number of theatres open is vital. You have not only to maintain the market for the successful film but for the less successful one. If there are fewer cinemas, the less successful film will become even less successful.

"In this country we have had a salutary lesson from the releases of such films as "The Magnificent Seven" and "Road to Hong Kong," which have done very well because of a crash release policy. The industry is denying itself a good and speedy revenue by its mistaken release policy."

Cinema sales.—The decision of ice cream and soft drink suppliers to increase prices following the recent tax increase was criticised at the meeting. "This is going to create incredible difficulties in regard to auditorium sales," said J. D. Richards.

"We should have been consulted as an association beforehand, because an alternative solution might have been achieved."

It was decided to write to head office expressing regret that the suppliers did not consult the CEA before putting up their prices.

Transport charges.—The decision of local film transport companies to increase charges brought protests at the meeting.

It was conceded that the companies had to face increased costs, but it was felt they should have explained this to the branch before arbitrarily serving individual cinemas with notice that charges were to go up in April.

On the suggestion of Harry Jacobs it was decided to write to the three companies concerned asking for details of the number of cinemas served, the amounts charged and the number of cinemas they had lost through closures.

Annual outing.—Bill Richards, chairman, gave a reminder to members that the annual outing and cricket match with Portsmouth branch had been fixed for June 20, at Southsea.

Kodak Motion Picture Division moves

THE Motion Picture Division of Kodak is now located at new premises near Holborn underground station. The address is 246 High Holborn, London, WC1.

The telephone number is HOLborn 2048. The existing number, HOLborn 7841, should still be used to reach all departments of Kodak other than the Motion Picture Division.

Limited stocks of the more commonly used Eastman motion picture films and Kodak light filters will be maintained at 246 High Holborn, and may be purchased there. Existing arrangements whereby motion picture purchases are made through the Town Order department at Kodak House, Kingsway, will be discontinued.

The new arrangements, it is believed, will result in improved service for motion picture customers.

G. J. Craig, manager of the division, will welcome any comments and suggestions that will help to maintain the service.



World Markets

United Artists' net earnings are up by 15 per cent

NEW YORK.—Robert S. Benjamin, chairman of the board of United Artists Corporation, has announced a 15.5 per cent. increase in net earnings for 1961 over 1960. Net earnings for 1961, after provision for income tax of 3,239,000 dollars amounted to 4,042,000 dollars (2.34 dollars per share), as compared with net earnings for 1960 of 3,498,000 dollars (2.02 dollars per share) computed on the basis of the number of shares outstanding at the end of 1961.

The net earnings for 1960 are shown before a special credit arising from adjustment of prior years' reserves.

UA's gross world-wide income for the year 1961 totalled 112,717,000 dollars, as compared with 108,531,000 dollars in 1960.

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ALSO on the financial front, Paramount Pictures Corporation has reported consolidated net income for 1961 at 5,668,000 dollars or 3.35 dollars per share, plus profit on sale of investments of 1,480,000 dollars amounting to .88 cents per share, or a total of 7,148,000 dollars or 4.23 dollars per share based upon 1,688,531 shares outstanding at December 30, 1961.

The net income for the year 1961 would have been 1,147,000 dollars or 68 cents per share higher had it not been for a change in accounting procedure for the amortisation of research and development costs. Net income for the year 1960 was 7,026,000 dollars or 4.20 dollars per share on 1,673,231 shares then outstanding.

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STILL another financial statement, this time from American Broadcasting-Paramount Theatres, Inc., which earned net profits totalling 3,042,000 dollars, or 70 cents per share, during the first quarter of 1962.

Last year's similar period saw 3,425,000 dollars earned, or 79 cents per share. The company had a net capital loss of 133,000 dollars, as against a net capital gain of 3,914,000 dollars in last year's period.

A decline in the company's theatre division revenues when compared with last year's quarter was blamed on poor weather in January and February.

President Leonard Goldenson thought the quality of product in the immediate future looked promising.

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JOHN H. STEMBLER, president of the Theatre Owners of America, in an address prepared for delivery before one of the organisation's units, said: "If we had 300 or more new quality feature films each year from the major Hollywood companies, instead of the 220 to 225 we have been getting for the past few years, many of our trying problems would automatically disappear. The seller's market would be eased, and we not only could buy films at more reasonable terms, but also change our programmes more often and thus attract more patrons.

"Any discussion of industry problems must start with the product shortage. With more films many bidding problems would be eliminated and we could perhaps regain a measure of the stability we had a decade ago when pictures were still in reasonably good supply.

"Because the major companies have given us no indication or hope for any materially increased production in the foreseeable future, TOA has directed its main efforts to encouraging new sources of pictures. This is why TOA is so sincerely and earnestly supporting ACE Films, the exhibitor-financed and operated company."

As regards pay-tv, Stembler stated: "There is no pay-tv operating in the U.S today only because of exhibitor opposition. We shall continue to oppose it vigorously because successful theatres and successful pay-tv cannot live together. They are incompatible."

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THE stockholders of Republic Corp. at its annual meeting voted in favour of the acquisition of America Corp. with about 96 per cent. of the voting stock in attendance either in person or through proxy.

Plans for the merger will proceed despite attempts by the Justice Department to prevent the move.—**Mel Konecoff.**

West Germany's subsidy budget slashed

BONN.—The budget committee of the West German Bundestag (Lower House) in Bonn has cut the original film subsidy budget of eight million deutschmarks for 12 months by two million deutschmarks.

One million deutschmarks was removed altogether from the budget and another million was taken from production subsidies and shifted to export promotion.

In the previous budget the total film subsidies amounted to 5,600,000 deutschmarks. Out of the total, four million deutschmarks was used in "awards" to pictures meeting certain artist and moral standards.

The new budget move by the Bundestag committee means that attempts by the German film industry to get subsidy money raised considerably have failed. Reason given by the Bonn Government for hesitating to hand out more "awards" money to producers is that it cannot be expected that the industry will turn out more features eligible for the cash prizes that were available during the last budget period.

Leaders of West Germany's film industry organisations, Dr. Schwartz, Horst von Hartlieb and Poeschke tried to block the subsidy cuts in a meeting with the Minister of the Interior, Hoecherl.

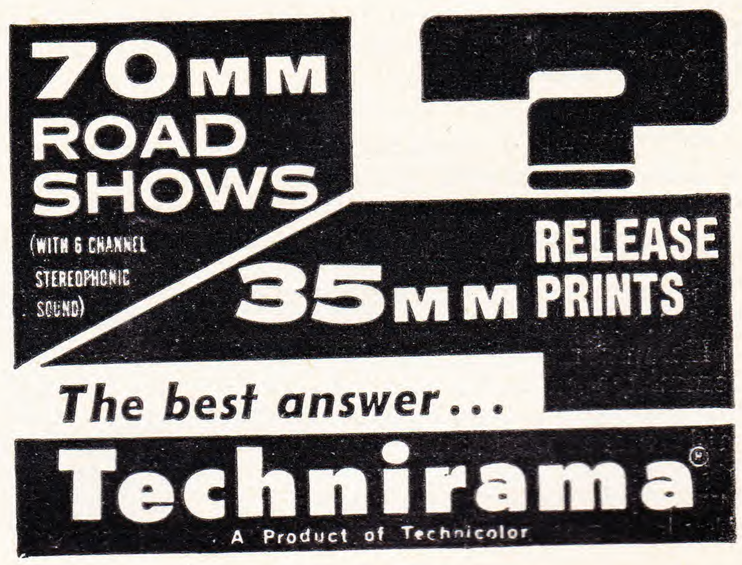
But latest reports indicate that the government will not intervene.

The government announced that it still is interested in the removal of entertainment taxes (which are collected at a local level and cannot be ruled out by the central government), to give the German industry a chance of financing a self-help plan out of its own resources. This would provide more money for the export promotion of the German film industry and keep the "awards" plan as it is.—**Gustav Genschow.**

PLEASE MAKE A NOTE

Kodak MOTION PICTURE FILM DIVISION

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the new telephone number is
HOLBORN 2048





£50,000 TO BE SPENT ON BLC CAMPAIGN

BLC is to spend £50,000 on its biggest ever advertising campaign for Hammer's "The Pirates of Blood River," and Charles H. Schneer's "Mysterious Island." The two films will be generally released as a big summer holiday family attraction on August 13. Spearhead of the campaign will be whole page advertisements in national and provincial newspapers, and extensive tv and poster coverage. The campaign was announced at a lunch following the trade shows of the two films. Hosts were: A. Schneider, president of Columbia Pictures Corporation, M. J. Frankovich, first vice-president, E. J. Bryson, assistant managing director, Victor Hoare, managing director of BLC Films, and BLC sales chiefs headed by Leslie Faber. Left: M. J. Frankovich, A. Schneider, Victor Hoare, and the producer of "Mysterious Island" Charles H. Schneer



E. J. Bryson, Victor Hoare and Charles H. Schneer; Lyman Anderson, Kerwin Mathews, Marla Landi and Victor Arwas; Leslie Faber, Vic Comer, Bernard Welsh and Charles H. Schneer



Lyman Anderson, Victor Arwas, Willy Morris, Marla Landi, Frank Ledger, Norman Craig and Moss Harris; the luncheon party; R. Webb, Bob Barton, Brian Lawrence and Mr. Harris

Reviews for Showmen

Edited by JOSH BILLINGS

KINE. Booking Guide

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
***Durant Affair, The (Paramount)—British**	**73 min. (U)**	Jane Griffiths Conrad Phillips Simon Lack	... Courtroom melodrama hingeing on the contesting of a will. Acting adequate, but script long-winded, staging cramped, and dialogue laboured	**Third rate quota "second" (C)**
***Emergency (Butcher's)—British**	**62 min. (U)**	Glyn Houston Zena Walker Dermot Walsh	... Thumbnail suspense melodrama describing race against time to find blood donors for injured child. Tale taut, characterisation sharp, sentiment popular and backgrounds realistic	**Good British "second" (C)**
†Escape From Zahrain (Paramount)—U.S	**89 min. (U)**	Yul Brynner Madlyn Rhue Jack Warden	... Panavision and Technicolor adventure melodrama covering an Arab Nationalist leader's desert dash to freedom. Story exciting, acting robust, humour crisp, romantic asides pleasant, highlights hectic and settings impressive	**Cast iron money-spinner (C)**
Last Goal, The (Compton-Cameo)—Hungarian	**123 min. (A)**	Imre Sinkovits Dezso Garas Tibor Molnar	... German prison camp melodrama concerning Hungarians who beat the Nazis at football, but pay for victory with their lives. Penultimate soccer match amusing and thrilling, and English sub-titles adequate, but camp preliminaries tedious	**Doubtful Continental (C)**
†Magnificent Rebel, The (Disney)—Foreign	**94 min. (U)**	Carl Boehm Giulia Rubini Ivan Desny	... Warm, disarmingly ingenuous Technicolor musical biography, based on the life of Beethoven. Acting competent rather than inspired, but backgrounds picturesque and orchestral excerpts apt	**Good "double bill," especially for family audiences (C)**
Murder By Signature (Gala)—Foreign	**76 min. (X)**	Narrated by John Van Eyssen	Anti-Nazi documentary, illustrating the indictment against Adolf Eichmann, the notorious German Jew-baiter. Editing efficient and commentary incisive, but subject matter over-worked	**"Double bill" solely for specialised halls (NC)**
***†Mysterious Island (BLC)—British**	**100 min. (U)**	Michael Craig Joan Greenwood Gary Merrill	... Superdynamation and Technicolor action comedy melodrama, adapted from Jules Verne's novel. Story concerning castaways on remote island funny and thrilling, characters uninhibited and trick photography brilliant	**Very good British escapist entertainment (C)**
***†Pirates Of Blood River, The (BLC)—British**	**84 min. (U)**	Kerwin Mathews Marla Landi Christopher Lee	... Hammerscope and Technicolor 17th-century costume piece hingeing on clash between pirates and Huguenots. Acting robust, sentiment lofty, highlights spectacular, settings picturesque and camera work first class	**Very good British action fare (C)**
***Seven Keys (Anglo Amalgamated) —British**	**57 min. (U)**	Jeannie Carson Alan Dobie Delphi Lawrence	... Vest-pocket crime melodrama describing search for dead embezzler's hoard. Plot ingenious and exciting, cast sound, action brisk, romance popular and climax neat	**Good quota "second" (C)**
†That Touch Of Mink (Rank-Universal)—U.S	**99 min. (A)**	Cary Grant Doris Day Gig Young	... Panavision and Eastman Color romantic comedy concerning working girl and elegant tycoon who both play hard to get. Story gay and witty, acting flawless, feminine appeal compelling, staging lush, dialogue scintillating and star values big	**Excellent light booking (C)**

(C) SUITABLE FOR CHILDREN **(CC)** EXCELLENT FOR CHILDREN **(NC)** NOT FOR CHILDREN
* BRITISH QUOTA PICTURE † IN COLOUR

That Touch of Mink

Rank-Universal. American (A). Panavision. Photographed in Eastman Color. Featuring Cary Grant, Doris Day and Gig Young. Produced by Stanley Shapiro and Martin Melcher. Directed by Delbert Mann. Screenplay by Stanley Shapiro and Nate Monaster. Director of Photography, Russell Metty. 99 minutes. Release June 11, 1962

SNAPPY, sophisticated, though by no means high-brow, Cinderella comedy, finely photographed in Panavision and Eastman Color. It concerns an attractive working girl who dances round double beds with a handsome tycoon, but luckily keeps out of one until she wins a wedding ring. The mating game is delightfully played by Doris Day and Cary Grant, but the hand-picked supporting cast sees that it's not a one-sided affair. Cleverly directed, as well as portrayed, and beautifully staged, it'll tickle all classes and both sexes. No need to paint this box-office lily. Excellent light booking.

Story.—Philip Shayne, a wealthy and good-looking City man, likes the ladies, but has no intention of acquiring a "ball and chain." Driving to his palatial office, Philip sees Cathy Timberlake, a comely working girl, splashed by mud from his car. Cathy, temporarily "resting," walks on and draws her unemployment pay from Beasley, a wolfish government clerk. Later, Philip gazes out of his office window and spots Cathy entering an automat restaurant. He immediately sends Roger, his university-trained financial adviser, to apologise to Cathy on his behalf. Roger, a likeable, though inhibited, fellow, under Dr. Gruber, a wily psychiatrist, quickly appreciates Cathy's anger and, anticipating a real flare-up, brings her to Philip's suite. Philip promptly captivates Cathy and they head for lush Bermuda, but she develops a nervous rash and her virtue is saved. Later, she thinks she acted childishly, returns to Bermuda and phones for Philip, but has an attack of the jitters, hits the bottle and is tight when he arrives. Philip decides to marry off Cathy, but Roger, realising that Philip genuinely loves the girl, arouses Philip's jealousy by arranging for Cathy and Beasley to visit a motel. Philip "rescues" Cathy and proposes, but on their wedding night he develops a nervous rash!

Production.—The picture, gay and glamorous, is sexy in a nice and laughable manner and,

continued on page 15

Your Films

by JOSH BILLINGS

West End

THEY used to say that the sun never sets on the British Empire. Today, alas, that observaton is a slight exaggeraton, but at least the sun doesn't set on Peter Sellers, Britain's number one screen comedian. His latest picture, "Waltz Of The Toreadors" (Rank—British), is at the moment playing concurrently at the Odeons, Leicester Square, Marble Arch and Kensington, and the New Victoria, and keeping the wolf well away from these theatres' doors. It's also enjoying profitable pre-releases, and goes out on general release on May 14. Other Peter Sellers films are clicking in America and practically all round the globe. It is, therefore, no idle boast to say that the sun never sets on Sellers.

"Waltz Of The Toreadors" thrives on its own competition and, although it is in four West End halls, it's doing better than ever at the Odeon, Leicester Square, where it opened on April 12. Proof? Its run has ben extended until May 30. It'll be succeeded at the the Odeon, Leicester Square, by "That Touch Of Mink" (Rank-Universal—Panavision), a grand comedy co-starring Cary Grant and Doris Day. The latter can't fail to earn big money, either.

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RANK is also scoring heavily with "Lonely Are The Brave" (Universal—Panavision) at the Leicester Square Theatre. The Kirk Douglas offbeat on-the-run melodrama got off to a flyer and has never looked back. Believe me, "Waltz Of The Toreadors," "Lonely Are The Brave" and "That Touch Of Mink" are a certain box-office treble. Grab 'em quick!

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METRO'S "Sweet Bird Of Youth" (CinemaScope), a screen version of Tennessee Williams's well known play, opened with a bang at the Coliseum. It's strong stuff, but brilliant acting by Geraldine Page and Paul Newman makes it palatable. Keep an eye on "The Bird."

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JOHN FORD, the veteran Hollywood director, has turned out yet another satisfying and exciting "oater" in "The Man Who Shot Liberty Valance" (Paramount). It has feminine appeal, as well as the kick of a mule, and a box-office cast headed by ageless James Stewart and John Wayne. No need to tell you that "The Man Who Shot Liberty Valance" took a stack at the Plaza over the week-end.

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"THE MAGNIFICENT REBEL" (Disney), a Technicolor musical biography based on the life of Beethoven, crept quietly into Studio One, Oxford Street. I found the hall comfortably filled when I picked up the film on its first day and I understand that it played to good houses on Saturday and Sunday. It wasn't press shown until yesterday, so it's certainly got away under its own steam.

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THAT uninhibited melodrama of North country everyday life, "A Kind Of Loving" (Anglo Amalgamated—British) is still doing tip-top business at the Warner Theatre. It's also been shown in a number of pre-release spots and many records have been broken. The masses and industrialites are really going for the down-to-earth opus.

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"STATE FAIR" (Twentieth Century-Fox—CinemaScope) has gathered tidy sums at the Carlton, Haymarket. It's sunkissed corn served with sugar from a dazzling bin and audiences are obviously relishing the change from hard and frequently gristly "X" certificate tack. On Thursday, "Sons And Lovers" (Twentieth Century-Fox—CinemaScope—British) will be revived at the Carlton.

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MAKE no mistake, "Light In The Piazza" (MGM—CinemaScope) continues to ring the bell at the Ritz. It's definitely "got" the womenfolk, but, as I've already warned you, it may, despite its success, leave the Ritz hurriedly. And for no other reason than that Metro has other aces up its sleeve eagerly awaiting to be played.

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"GERONIMO" (United Artists—Panavision) carries on at the London Pavilion for at least another week. It's a rattling good cavalry-redskin melodrama and its A certificate is more than offset by its artful appeal to the box-office's distaff side. "Geronimo" will be followed by "The Pot Carriers" (Warner-Pathe), a British "big house" comedy drama. I know the film was adapted from a play, but even so I don't like its title.

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THE Rialto, Coventry Street, has struck it rich with the Twentieth Century-Fox re-issue "double bill." "The Desert Rats" and "Pickup On South Street." Hardly surprising when you realise that Richard Burton and James Mason co-star in the former, and Richard Widmark stars in the latter.

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NOW for the "hard ticket" propositions. "West Side Story" (United Artists—Panavision 70) has definitely edged, nay, bludgeoned itself into first place. The Astoria, Charing Cross Road, is no Wembley, but despite its comparatively modest seating capacity the "West Side Story" weekly take hovers around the five figure mark. Mull that over!

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"EL CID" (Rank—Super Technirama 70) is maintaining a cracking pace at the Metropole, Victoria. The hell for leather period action melodrama is attracting all classes and ages and keeping them on the edge of their seats.

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WORDS fail me when it comes to "South Pacific" (Twentieth Century-Fox—Todd-AO), the marathon Rodgers and Hammerstein musical. I thoroughly enjoyed the film, but little did I guess it would run into its fifth year at the Dominion, Tottenham Court Road. And it's still going strong.

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"BEN-HUR" (MGM—Panavision-Camera 65) has finished at the Royalty, Kingsway, and from now on will concentrate on special London and provincial seasons. It'll go on earning colossal money for a heck of a time.

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AS FOR the "classic" foreign films, "Les Liaisons Dangereuses" (Gala—French) is holding up remarkably well at the Columbia Theatre, Shaftesbury Avenue. It's a very sexy offering, yet, oddly enough, has acquired prestige value.

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"VIRIDIANA" (Miracle—Spanish) can almost be described as a freak film, but it's another that has gained a status symbol. It's firmly established at the Curzon Cinema.

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THE Compton-Cameo "double-bill," "Naked As Nature Intended" (British) and "Call Girl Business" (Italian), shows no signs of flagging at the Cameo-Moulin, Windmill Street. If you're looking for a teaser programme you can't beat this one.

On release

HERE'S the general release drill. "Sergeants 3" (United Artists—Panavision) is going great guns. The critics snubbed the picture, but the masses and youngsters are revelling in the horse-play of co-stars Frank Sinatra, Dean Martin, Peter Lawford and Sammy Davis, Jr.

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"CARRY ON CRUISING" (Anglo Amalgamated—British) is experiencing some dizzy ups and downs. The elite aren't falling over themselves to see the comedy, but it's prised open the purses of the crowd. And boy, oh boy, what a hit it's making with provincial audiences.

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THAT perky British musical, "It's Trad, Dad!" (BLC), may not be Dad's or Mum's cup of tea, but it scored heavily among teenagers. Here's another film the out of Town exhibitor can safely bank on.

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"HMS DEFIANT" (BLC—CinemaScope—British) didn't quite live up to promise, but nevertheless garnered some useful sums. It's appealed more to staid audiences than teenagers.

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PARAMOUNT'S "Summer And Smoke," the lush adaptation of Tennessee Williams's play, is holding its own. The womenfolk are being thrilled by Geraldine Page's fine performance, and the A certificate has helped to increase patronage.

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"KING OF KINGS" (MGM—Super Technirama 70) has done very steady business in practically all districts. It's not only attracted regular picturegoers, but also those who only visit a cinema once in a blue moon.

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THE BLC British "double bill," "The Hands Of Orlac" and re-issue "Expresso Bongo," got

continued on page 20

PROSPER WITH ANGLO!

RENTERS' NEWS

Associated British prepares big 1962-63 programme

TO BACK up the successes over the last 12 months of films produced at Associated British Elstree studios, a programme of big features is now being prepared and produced for Warner-Pathe release in 1962-63.

First is "The Punch and Judy Man," starring Tony Hancock, which he is making with his own production company for Associated British. Hancock wrote the script in collaboration with Philip Oakes, and the film is being directed by Jeremy Summers and produced by Gordon L. T. Scott. Sylvia Syms is Hancock's co-star.

Another comedy with potential box-office appeal is "We Joined the Navy," starring Kenneth More, Lloyd Nolan and Joan O'Brien.

It is now on location in the South of France, and is a Daniel M. Angel production for Associated British directed by Wendy Toye, with Vivian Cox as associate producer. Based on the best seller by John Winton, it is about the adventures of a Lt.-Commander, played by More, and three midshipmen who are seconded to the American Navy.

Cliff Richard's second musical for Associated British, "Summer Holiday," goes into production in mid-May with locations in Greece and other parts of Europe. Producer Kenneth Harper has already signed "The Shadows," choreographer Herb Ross, and several of the youngsters who helped to make Cliff's previous musical, "The Young Ones."

"Summer Holiday" will be directed by Peter Yates.

Claudia Cardinale goes to Elstree in the Autumn to star as a beatnik girl in "The Furnished Room," which will be filmed almost entirely on location in Notting Hill.

This is producer Daniel Angel's second picture under his contract with Associated British. It will be directed by Joseph Losey from a screenplay by Willis Hall and Keith Waterhouse, based on the novel by Laura del Rivo.

Fifth of the new films is "Tamahine," with Nancy Kwan in the title role, which is scheduled for late Summer production. The story is about a spitfire of a South Seas girl who comes to an English provincial college.

"The Golden Pool" is another important subject owned by Associated British and scheduled for production later this year.

After completing his Summer season commit-

continued on page 20

RECORDS GALORE TO BOOST 'STATE FAIR'

FIVE of the songs from the original score and six new songs are featured on discs now due for release for Rodgers and Hammerstein's "State Fair."

Heading the record parade is a Soundtrack Album by London featuring Pat Boone, Bobby Darin, Pamela Tiffin and Ann-Margret.

For those who prefer to provide their own vocals the long playing album by the 20th Century Strings as an Ember release will provide an ideal choice.

Twisting, swinging teenagers will probably go for "Willing And Eager," the new song specially written for the show and sung by Pat Boone on London.

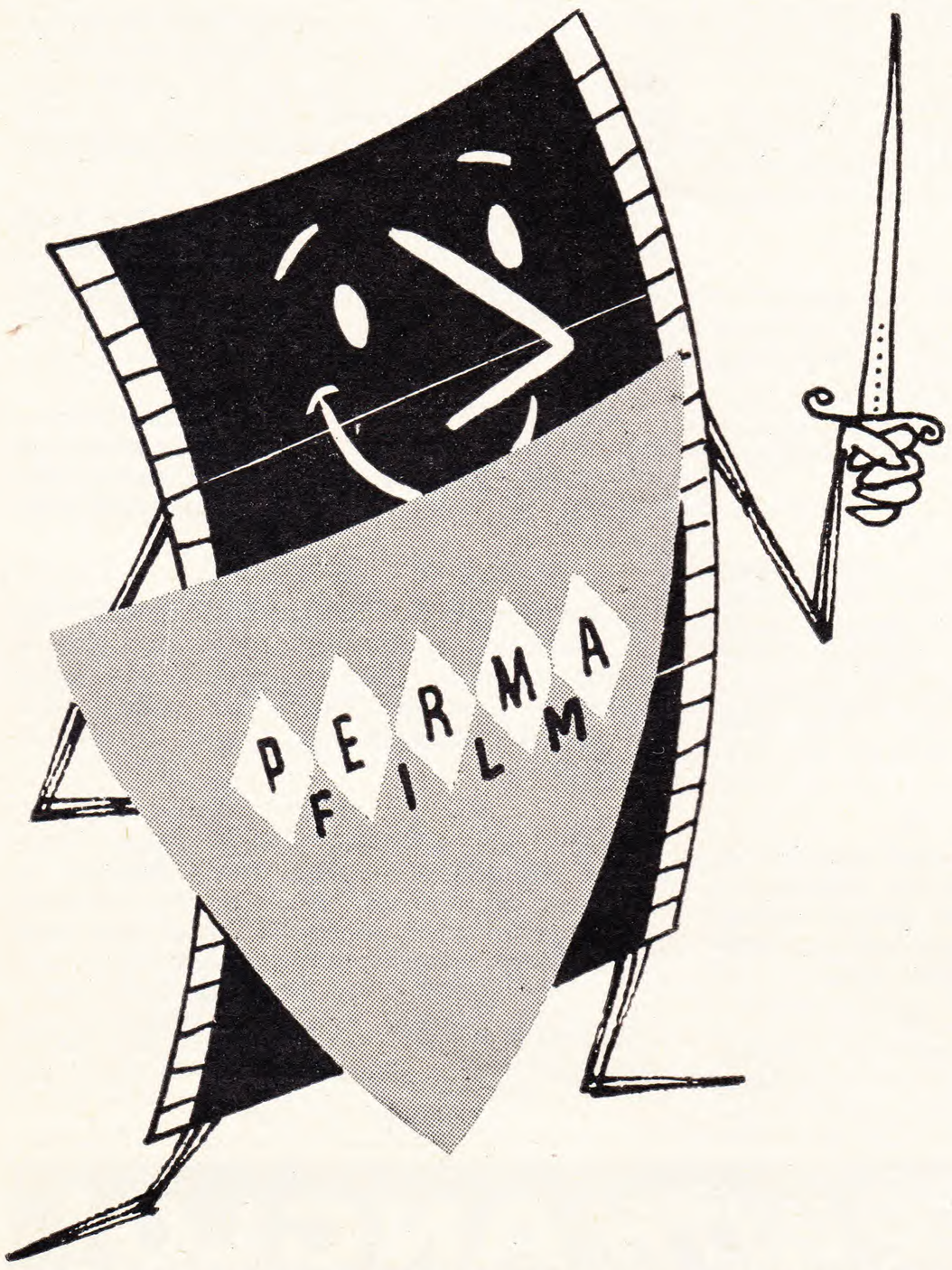
Danny Williams's rendering of "It Might As Well Be Spring" for HMV is expected to be another juke box favourite.

Completing the outstanding array of recordings is a selection of songs from the film as an e.p. album by the Michael Sammes Singers on HMV.

"State Fair," released by 20th Century-Fox, starts general release on the Rank Circuit (South London) on June 11.

'Mink' premiere set

THE Cary Grant and Doris Day comedy, "That Touch of Mink," will have its London premiere on May 31 at the Odeon, Leicester Square.



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Production

by DEREK TODD

THERE is a very distinguished-sounding directorial team on "Mix Me A Person" at Shepperton. It includes first assistant Jimmy Komisarjevsky, whose father was the famous Russian stage producer, and third assistant David Korda, son of the late Zoltan Korda, one of the three famous brothers who were once the most active figures in the British film industry. And second assistant is Stuart Freeman, who, as Brett Landis, made quite a name for himself as a pop singer.

This trio is, of course, led by director Leslie Norman. Executive producer is Victor Saville and he has as associate the veteran-with-the-youthful-touch, Sergei Nolbandov.

"Mix Me A Person," which has a script by Ian Dalrymple, from the best-seller by Jack Trevor Story, with additional dialogue by Roy Kerridge, stars Adam Faith, Anne Baxter and Donald Sinden. It is being made by Wessex, the company founded by Dalrymple in 1946, in association with British Lion and will be released in the UK and Ireland by BLC.

Nolbandov told me it was Faith's two unusual television appearances—with John Freeman in "Face to Face" and his exchange of views on life, sex and religion with the Archbishop of York, Dr. Frederick Coggan—that led to his being cast in the picture.

Faith, who has, in two years, reaped the highest rewards offered by the pop-recording world and won a vast following, has a challenging dramatic role in "Mix Me A Person": he plays Harry Jukes, a devil-may-care youth, who is accused and convicted of murdering a policeman.

Condemned cell

He is rescued from the condemned cell only after the combined efforts to prove him innocent of a psychiatrist, played by Academy award-winning Anne Baxter, and her barrister-lover, played by Donald Sinden.

Faith has something in common with Anne Baxter—the capacity for self-criticism.

After fluffing a line in a long emotional scene with Sinden, Anne Baxter, who speaks three languages, broke the tension by sobbing in mock despair "Je suis une jerk." A professional to the tip of her false eyelashes, she got it right next time.

She has another long emotional scene, with Faith, when she visits him in the condemned cell.

This was constructed at the studio by art director John Blezard only after he had spent quite a while getting "inside" information.

"We wanted to shoot in a real prison," he said. "The Home Office refused permission but did send us some photographs. They gave us an idea but not the facts we wanted. It was several weeks before we made a useful contact and got the information we wanted for ourselves."

Faith, having completed all his scenes early so that he could fulfil other commitments, was not on the set. But I bet his ears were burning! I heard nothing but praise for the way he has thrown himself into the part.

All I heard about him made him almost tangible. In fact, after hearing songs of praise all day, I felt—as the Archbishop must have—that I had been wrestling with Faith.

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JOAN LITTLEWOOD enters film production this month. She will direct the screen version of one of her Theatre Workshop stage successes, "Sparrers Can't Sing," for Carthage Productions, a new enterprise in which she is associated with producer Donald Taylor.

"Sparrers" will be shot entirely on location in Stepney, London's East End, from a screenplay by Stephen Lewis in association with Joan Littlewood. Lewis is the author of the original stage play. The film is to be black and white for wide-screen and Elstree FD will release it in the UK through Warner-Pathe.

James Booth and Barbara Windsor, who were in the Joan Littlewood production of "Fings Ain't Wot They Used T'Be," and Barbara Ferris, who was in the original version of "Sparrers," are the first players announced for the cast of Cockney characters whose attempts to cope with life's problems form the basis of the action.

"Sparrers" marks the debut of Elstree FD as a distributing organisation. The company made its entry on to the motion picture scene as a producer with "The Young Ones."

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A NEW British film making company, Mark III Scope Productions, has been formed and plans to make two or three features a year. The company has at present five properties in various stages of development: a musical, "Miss Jones and the Cannibal," two comedies, "Chipper" and "Mr. Mestees," and a drama, "Appointment with Juliet."

Principals in Mark III Scope Productions are American producers George P. Breakston and Guy V. Thayer, and Egyptian actor Omar Sharif.

Breakston said "We are a truly international organisation. Our aim is to produce top features of outstanding quality. The world will be our oyster and the subjects chosen will have universal appeal."

Breakston was born into show business and achieved boyhood screen stardom with his performance in "No Greater Glory." Since the

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INSIDE INFORMATION



Director Leslie Norman talks to Adam Faith and Anne Baxter in the cell of a remand prison on the set of the drama, "Mix Me A Person," at Shepperton

SHOOTING NOW

ABPC, ELSTREE.—**"The Third Man,"** tv series (Third Man Corp. [UK] for BBC), executive producer Vernon Burns, producer E. M. Smedley-Aston. **"The Punch and Judy Man,"** producer Gordon Scott, director Jeremy Summers. **"We Joined the Navy"** (Danny Angel production for ABPC). producer Danny Angel, associate producer Vivian Cox, director Wendy Toye. On location.

SHEPPERTON.—**"Mix Me a Person"** (Wessex), producer Sergei Nolbandov, director Leslie Norman. **"The L-shaped Room,"** co-producers Richard Attenborough and James Woolf, director Bryan Forbes. **"Man of the World,"** tv series (Pimlico for ITC). producer Harry Fine.

MGM, BOREHAM WOOD. — **"Zero One"** (MGM/BBC tv series), executive producer Lawrence Bachmann. **"Nine Hours to Rama"** (Red Lion for 20th-Fox), producer-director Mark Robson. **"Kill or Cure"** (MGM), executive producer Lawrence P. Bachmann, producer George Brown, director George Pollock. **"Live Now—Pay Later"** (Woodlands for Regal), producer Jack Hanbury, director Jay Lewis. **"Dead Man's Evidence"** (Bayford), producer-director Francis Searle.

PINEWOOD.—**"The Horse Without a Head,"** (Disney), associate producer Hugh Attwooll, director Don Chaffey.

CHALK FARM.—Television commercials.

TWICKENHAM.—**"The Brain,"** producer Raymond Stross, director Freddie Francis. Television commercials and documentaries.

MERTON PARK.—**"Solo for Sparrow"** (Anglo), producer Jack Greenwood, director Gordon Flemying. Television commercials and documentaries.

CARLTON HILL. — Television and cinema commercials.

BEACONSFIELD. — **"This Sporting Life"** (Julian Wintle-Leslie Parkyn production for Rank), producer Karel Reisz, director Lindsay Anderson.

ON LOCATION. — **"Sammy Going South"** (Michael Balcon for Bryanston Seven Arts), producer Hal Mason, director Alexander Mackendrick.

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Television

by TONY GRUNER

PRACTICALLY everyone who is anyone in ITV appears to know what is in the Pilkington committee's report on radio and television. Leading executives of programme companies calmly admit that they expect that Independent Television Authority is likely to be rapped over the knuckles for its lack of toughness in dealing with people like themselves.

They stoically smile as they confirm that the BBC will come out of the investigation with its prestige enhanced and a recommendation that it should have a second channel.

And yet, in spite of the temporary signs of panic in the stock market with some of the shares of the ITV companies dropping a few points, there is little vestige of real anxiety among the top echelon of independent television.

Why is this? Many top people in commercial television do not believe that the government or Parliament will necessarily support the recommendations of Pilkington. They recall another committee set up to look into television under Sir William Beveridge, which issued a pro-BBC series of recommendations.

This was a Royal Commission consisting of some of the most distinguished men and women in the land. But the government took little notice of its views, except to note the minority report of Selwyn Lloyd, now chancellor of the exchequer, which favoured the introduction of commercial television.

No guarantee

And it came to pass that in spite of the Beveridge committee the Television Act was passed bringing independent television into being.

So there is no guarantee that the Pilkington committee recommendations will be finally adopted by the Conservative government or even supported by certain members of the opposition

A pro-ITV lobbyist could probably find at least twenty and maybe fifty Labour MPs ready to back the claim that there should be parity in the allocation of new channels to the BBC and ITV companies.

In other words, criticism of independent television is no longer a straight party political issue but is a subject which could find divided loyalties among both Conservative and Labour politicians. And the extent of support for ITV may come as quite a surprise when the Pilkington report is debated in the Commons in a month or so's time.

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SOME writers for television almost immediately grasp the essence of the medium. Dick Sharples and Gerald Kelsey are like that. A former cartoonist and an ex-newspaper man, respectively, they joined forces shortly before independent television went on the air.

After watching as many programmes as their eyes could stand, they started to write. But it was what they wrote which distinguished them from many other talented men and women who were seeking a foothold in those early days of ITV.

Sharples and Kelsey wrote a play for two people in one set and sent it up to Associated Rediffusion. The half-hour effort was not quite professional enough to be transmitted, but their approach was correct. AR used the drama as a training film on closed circuit for new directors and producers. The two lads had made the first break-through.

They had understood plays required a minimum of sets and actors; should possess a clear format and a plot easy enough to be handled by overworked directors and producers who were coming into commercial television.

Children's serial

Next came an assignment from Hugh Rennie of ATV for a children's serial. Sharples and Kelsey obliged with "Steve Hunter," a programme which lasted for fifteen weeks. Again their approach and technique was professional.

They made their hero a man with a motor-boat who sailed round the world. The show required two main sets, inside the cabin, and on the bridge, with plenty of stock shots of sea and water. "Steve Hunter" had two merits. It was very cheap to produce, and it looked expensive to viewers.

Sharples and Kelsey next devised and wrote one of the best situation comedy series shown on ITV, "Joan and Leslie," for ATV, starring Leslie and Joan Randall, which ran for 45 episodes. They followed it up with six musical comedy programmes for Dickie Valentine, "Free and Easy," for Associated Rediffusion, and 26 comedy shows for ABC TV, "All Aboard."

Since then, they have written for "No Hiding Place," "Deadline Midnight," and "Ghost Squad," as well as completing two episodes for the new Saint series.

In all, Sharples and Kelsey have originated twenty two and a half hours of television programmes, in addition to writing episodes for other people's programmes.

For television alone they have contributed to 17 shows, with a total of 150 half-hour and one-hour programmes.

Feature films

In addition to this they have just completed two feature films and are working on another, a large-scale musical, for a leading independent producer. The features are "The Golden Rabbit," written for Jack Lamont, and "The Reluctant Bootlegger" for George Willoughby. Both are comedies. Sharples and Kelsey tend to specialise in comedy and fantasy.

Sharples told me this week, "Television remains our bread and butter, but we hope to do much more film work in the future. Television makes a nice living if you are prepared to work hard at your job. Irrespective of what some people say about the free and easy way of presenting comedy or drama on television, we have found that the standard is higher for tv than the minimum standards observed in the theatre or films."

And Kelsey added: "In tv, if you can hold your own, there is not so much difficulty in writing for feature films. A television writer will bring to features a tightness in writing; an ability to work within the financial limitations without losing the guts of the story, and to produce scripts with speed, yet of a high professional standard, within a limited time schedule."

This is a perfect description of the Sharples-Kelsey team, the do-it-yourself tv writers now coming into their own in the feature film business.

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THE first announcement of a major starring role in their resumed ITV drama productions was made this week by Anglia Television who have signed Ann Todd to appear in their first major play since the Equity dispute. The play is a new one for television entitled "The Door," written by Joan Morgan from a story by Flora Sandstrom.

For Ann Todd, it is the second starring part in an Anglia production. She previously appeared with Richard Todd and Dorothy Tutin in "Carrington VC" in January, 1960.

Miss Todd plays the part of Blanche Giles, an art mistress on holiday in the Austrian Tyrol who finds herself attracted by an eighteen-year-old art student.

"The Door" will be seen throughout the ITV network on May 29 as the third in the new "Play of the Week" series.

Anglia has also signed Rex Harrison's son, Noel Harrison, to appear in the first of its new "Thirty Minute Theatre" productions, "Kind to Everyone," which was written by Auberon Waugh, the son of novelist Evelyn Waugh. Two further "Thirty Minute Theatre" productions, "The Three Candles" and "Green Grows the Grass," are scheduled. "Kind to Everyone" will be the first play in this new series.

PRODUCTION

—continued from page 13

war, as director or producer, he has been responsible for a number of features and television series in Japan, South America and Africa.

Thayer, who has had a long and varied career in production, has in recent years produced a number of American tv series.

Sharif is at present playing in "Lawrence of Arabia."

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NEWS from the literary world . . . Stanley Donen has bought the screen rights of "The Unsuspecting Wife," Peter Stone's screenplay of his novel "Charade" . . . Screen rights of William Sansom's book "The Last Hours of Sandra Lee" have been acquired by Seven Arts . . . Magna plans to film "The Man Who Finally Died," by Lewis Griefer, this year.

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LARRY ADLER has begun work on his seventh major assignment as a screen music composer. Called "The Hook," the picture is to be made in the autumn by Perlberg-Seaton Productions and Adler will fly to Hollywood in September to complete the score while the production is on the floor.

Adler's screen music writing credits include "Genevieve" and "The Hellions."

NEW APPROACHES ON CINEMA TRAILERS

NEW IDEAS ON MAIN TITLE PRESENTATION

REVIEWS

—continued from page 10

having had its fun, ends on a showmanlike note of propriety. Doris Day is delightful as Cathy, who doesn't really want to stray, not even in the "right way," and Cary Grant scores with like fluency as man-about-town Philip. The two make ideal bedfellows, though they take their time getting beneath the sheets. Gig Young registers as Roger, Audrey Meadows does her stuff as Cathy's knowing room-mate, John Astin is an odius Beasley, and Alan Hewitt amuses as Gruber. The key situations are expertly timed and superbly framed, while brilliant lines illuminate the dialogue. A magnificent wardrobe, containing mink, consolidates feminine appeal and puts the seal on a side-splitting frolic.

Points of Appeal.—Witty story, box-office stars, slick direction, compelling woman's angle, de luxe presentation, apt title, Panavision and Eastman Color.

Escape from Zahrain

Paramount. American (U). Panavision. Photographed in Technicolor. Featuring Yul Brynner, Madlyn Rhue and Jack Warden. Produced and directed by Ronald Neame. Screenplay by Robin Estridge. Director of Photography, Ellsworth Fredricks. Music by Lyn Murray. 89 *minutes. Release July* 30, 1962

ADVENTURE melodrama, given the full Panavision and Technicolor treatment. Unfolded in a turbulent Arab state, it covers a hazardous dash to freedom started by a handful of ill-assorted, though virile, male characters, but ending with only two, a nationalist leader and a Yankee swashbuckler, and a shanghaied nurse crossing the "finishing line." The plot, although up to date, borrows some shrewd ideas from "Ice Cold in Alex" and "Wages of Fear," but skilfully avoids cliches and a stereotyped finale. It'll definitely amuse and thrill the cash customers. Cast-iron money-spinner.

Story.—While Sharif, a convicted Arab Nationalist leader, is being transferred from one prison to another, his followers, led by Ahmed, a student, attack the police van. Sharif is freed and so are Huston, a tough American who had embezzled a fortune from an oil company, Tahar, a sadistic killer, and Hassan, a quiet fellow. They grab an ambulance carrying Laila, a pretty nurse, and order the driver to head for the desert. They avoid police jeeps, but Hassan is shot, and the driver signals a plane. The rest carry on and secure petrol and stores by raiding a "pipeline post." Here they have a bright encounter with a Mr. Johnson, an Englishman, but quickly drive on. The ambulance is later destroyed by a government plane and Ahmed dies, but the survivors reach an oasis village. They're given an old lorry, but are soon chased by army trucks. These are wrecked by Molotov bombs thrown by Sharif, Huston and Tahar, but Tahar is killed. A sandstorm gives Sharif, Laila and Huston cover and in due course they cross the border. Huston then decides to go it alone, but Laila and Sharif, now in love, plan to further the Nationalist cause together.

Production.—The picture receives its cue from the political situation in Arabia, where oil is the bone of contention, and follows through with moving, funny and exciting on-the-run stuff. Yul Brynner, sporting a moustache and Arab headgear, thoroughly convinces as the cool, determined Sharif, Madlyn Rhue makes an appealing Laila, Jack Warden is immense as the tough, incorrigible, wise-cracking Huston, Sal Mineo, Tony Caruso and Jay Novello contrast effectively as Ahmed, Tahar and Hassan, and guest artiste James Mason scores laughs as the very English Mr. Johnson. Its by-play is apt, the suspense highlights are handled with dexterity, the desert backgrounds impress, and the Panavision-Technicolor photography is first class. And lastly a word for the crisp dialogue. Make no mistake, "Escape from Zahrain" should strike oil at the universal box-office.

Points of Appeal.—Actionful yarn, star, keen direction, agreeable sentiment, spectacular highlights, Panavision, Technicolor and U certificate.

The Pirates of Blood River

BLC. British (U). Hammerscope. Photographed in Technicolor. Featuring Kerwin Mathews, Marla Landi and Christopher Lee. Produced by Anthony Nelson Keys. Directed by John Gilling. Screenplay by John Hunter and John Gilling. Director of Photography, Arthur Grant. 84 *minutes. Release August* 13, 1962

ROUSING seventeenth century costume piece, vividly presented on the Hammerscope and Technicolor screen. It's about a young Huguenot who is a victim of his father's bigotry, but buries paternal and religious differences when swashbucklers seek the sect's gold. The clash between the pirates and the puritans is the kernel of the plot, and the blood flows freely against exotic backgrounds until a showmanlike, if ironic, decision is reached. In all, wholesome hellfire stuff, endorsed by the U certificate. Very good British action fare.

Story.—Jonathon, lusty heir to Jason Standing, a pious, unbending Huguenot leader, is wrongly accused of misconduct with Maggie, an ill-treated married woman. The innocent Maggie throws herself into the river and Jonathon, found guilty by his father's court, is sent to a penal colony. Jonathon escapes, only to fall into the hands of LaRoche, a pirate, and his cut-throats. LaRoche believes there is gold at the Huguenot settlement, and compels Jonathon to direct them to the stockade. The settlers are overpowered, but while two thugs fight over Bess, Jonathon's half-sister, Ben, her fiancé, releases Jonathon. Jonathon then supports his father, but meanwhile LaRoche discovers that a statue to the founder of the settlement is pure gold. He orders a raft and the statue is taken aboard, but the Huguenots attack. The raft sinks, Jason dies trying to save the statue, and Jonathon dispatches LaRoche.

Production.—The picture shows that religious men can be corrupted by bigotry, just as adventurers can be poisoned by greed, but it is its physical encounters rather than spiritual problems that count. Kerwin Mathews distinguishes himself in the free-for-alls as Jonathon, Christopher Lee, complete with eye-patch, looks the part as pirate chief LaRoche, Andrew Keir registers as the stern, unforgiving Jason, and Marla Landi heightens feminine interest as Bess. The other characters, too, are vigorously portrayed. There is action galore and the spectacular fights and forays, cunningly interspersed with romantic sentiment, project audiences up an exciting creek of blood. The kids, bless their hard little hearts, as well as the masses, will revel in its "dedicated" hokum.

Points of Appeal.—Thrilling story, robust characterisation, uninhibited direction, hectic highlights, title, Hammerscope, Technicolor and U certificate.

Mysterious Island

BLC. British (U). Superdynamation. Photographed in Technicolor. Featuring Michael Craig, Joan Greenwood and Gary Merrill. Produced by Charles H. Schneer. Directed by Cy Endfield. Screenplay by John Prebble, Daniel Ullman and Crane Wilbur. Director of Photography, Wilkie Cooper. Music by Bernard Herrmann. 100 *minutes. Release August* 13, 1962

SPECTACULAR action comedy melodrama, adapted from Jules Verne's novel. Presented in Superdynamation and Technicolor, it illustrates the wild adventures of Civil War soldiers and a newspaper correspondent who find themselves on a remote island, but soon contact the opposite sex. Amusing and terrifying monsters are introduced and these, plus a menacing volcano, which, needless to say, finally erupts, artfully bolster and embellish the plot. Definitely a jolly and thrilling leg-pull. Very good British escapist entertainment.

Story.—Cyrus Harding, a Union Army officer, flees from a Confederate prison with Privates Herbert Brown and Neb, a coloured fellow, by seizing a balloon. Also aboard are Gideon Spilett, a war correspondent, and Sergeant Pencroft, a captured Confederate. A storm carries the balloon westward and eventually the party lands on a tropical island. The men are later joined by two shipwrecked women, Lady Mary Fairchild, an English aristocrat, and Elena, her pretty niece. The men soon resolve their differences and, aided by the women, set up housekeeping, but are attacked by strange animals of grisly proportions. A pirate ship then appears, but luckily the men alert Captain (20,000 Leagues Under The Sea) Nemo, skipper of the submarine Nautilus. Through Captain Nemo, the pirates are outsmarted, and the men and women get away on the brigands' sunken ship, refloated just before a giant volcano erupts.

Production.—The picture opens with the balloon sequence, interest is slightly deflated while the involuntary islanders find their feet, but once the formidable animals, the pirates and Captain Nemo appear things really liven up. Michael Craig, Gary Merrill, Michael Callan and Herbert Lom make the most of their chances as Harding, Spilett, Brown and Nemo. Joan Greenwood and Beth Rogan have their moments as Lady Mary and Elena, who, by the way, has snappy attire. The intermittent thrills are furnished by a giant crab, a colossal bird and an enormous bee, who traps a couple of the characters in a huge honeycomb, but they have nothing on the volcanic eruption, which furnishes a smashing curtain. The trick cameraman certainly does his stuff and gives edge to the exuberant "horror comic."

Points of Appeal.—Tall story, tongue-in-the-cheek acting and direction, big thrills, Superdynamation, Technicolor and U certificate.

The Magnificent Rebel

Disney. Foreign (U). Photographed in Technicolor. Featuring Carl Boehm, Giulia Rubini and Ivan Desny. Produced by Walt Disney. Directed by Georg Tressler. Written by Joanne Court. Director of Photography, Goeran Strindberg. Musical Director, Frederick Stark. 94 *mins. Release not fixed*

WARM, disarmingly ingenuous Technicolor musical biography. It deals sympathetically, if cursorily, with the life of Ludwig van Beethoven, the famous German composer. Salient situations in the great man's brilliant, though stormy, career are adequately stressed, while thwarted romance strengthens feminine interest. Moreover, it has appropriate orchestral interludes, and much is made of the charming period Viennese backdrop, and lush rustic surroundings. Good "double bill," especially for family audiences.

Story.—Towards the end of the eighteenth century, Ludwig van Beethoven, a young, strong-willed German composer, arrives in Vienna. He studies under Franz Joseph Haydn, the Austrian maestro, but, despite encouragement from wealthy and influential Prince Lichnowsky, scorns lofty patronage. Beethoven stubbornly insists upon writing his own kind of music and, not surprisingly, finds life hard. He and Giulietta, a beautiful aristocrat, love each other, but her father refuses to sanction their marriage. Beethoven struggles on alone and his works steadily gain recognition, but Napoleon's invasion of Vienna compels Beethoven to take refuge in the country. A nature lover, Beethoven gets new inspiration from the glorious valleys and hills, and the determination to overcome his growing deafness through the courage of Stefan, a blind boy. Beethoven again heads for Vienna and reaches even greater heights.

Production.—The picture seeks neither the highbrows' acclaim nor the kiddies' applause, but unhurriedly follows the less dangerous middle course. Carl Boehm gives a carefully graduated portrayal, yet never really kindles the fire in genius Beethoven's belly. Giulia Rubini is a

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decorative Giulietta, and Ivan Desny makes a handsome and tolerant Prince Lichnowsky, but the most sensitive performance comes from juvenile Oliver Grimm as the blind Stefan. The direction has no more depth than the acting, but the musical items are wisely chosen, and the cameraman does full justice to old Vienna and the sublime Austrian countryside. A picture postcard musical, underpinned by fact, the film pleasantly and, up to a point, instructively passes the time.

Points of Appeal.—True story, popular sentiment, fine music, superb exteriors, simple, but direct, dialogue, attractive title, Technicolor and U certificate.

Emergency

Butcher's. British (U). Featuring Glyn Houston, Zena Walker and Dermot Walsh. Produced and Directed by Francis Searle. Screenplay by Don Nicholl and James O'Connelly. Director of Photography, Ken Hodges. Musical Director, Philip Martell. 62 minutes. Relase June 11, 1962

SUSPENSE melodrama, given a vivid big city backdrop. It shows how an estranged couple are reunited at the bedside of their seriously injured small daughter while anxiously awaiting the arrival of special blood donors. The plot, which calls for police aid and introduces widely assorted types, is theatrically effective and tension, laced with a strong human interest, rapidly mounts. Definitely an entertaining curtain-raiser. Good British "second."

Story.—Marion, little daughter of John and Joan Bell, parted, is knocked down and badly hurt and taken to hospital. Only a blood transfusion can save the child, but she is in a special blood group. The possible donors are James Regan, a convicted murderer, Professor Graham, an atomic scientist, and Tommy Day, a professional footballer. Inspector Harris of the Yard volunteers to collect the men, but Professor Graham, pawn of a foreign power, takes a run out powder, Regan demands his life for Marion's and Tommy is taboo because he once had jaundice. The dauntless Harris, needless to say, finally solves the problem, but not before even more fantastic snags occur. The blood is obtained in the nick of time, Marion survives the emergency operation, and John and Joan celebrate their child's recovery by settling their differences.

Production.—The picture puts a slight strain on audience credulity at first by selecting such divers blood donors, but competent acting and direction swiftly converts improbabilities into holding drama. Glyn Houston sets a rousing pace as the forthright Harris, Zena Walker and Dermot Walsh strengthen feminine interest as Joan and John, and Patrick Jordan, Garard Green and Edward Ogden draw sharp character as Regan, Graham and Tommy. Its settings cover a considerable range, and an exciting chase prefaces its "it's turned out nice again" ending, and the verbal exchanges are crisp.

Points of Appeal.—Skilfully carpentered story, sound cast, strong feminine angle, agreeable sentiment, thrilling climax and U certificate.

Seven Keys

Anglo Amalgamated. British (U). Featuring Jeannie Carson, Alan Dobie and Delphi Lawrence. Produced by Julian Wintle and Leslie Parkin. Directed by Pat Jackson. Screenplay by Jack Davies and Henry Blyth. Director of Photography, Ernest Steward. Musical Director, Alan Clare. 57 minutes. Release not fixed

VEST-POCKET crime melodrama, set in London. It's about a convict who inherits seven keys from a fellow prisoner and, on his release, solves the mystery of the unusual bequest. The plot has ingenuity and invention and these qualities, tinged with romance, are neatly exploited by a competent cast and forthright director. Its settings closely fit the swift and varied action, and there is never an idle word. Good quota "second."

Story.—William Jefferson, an accountant sentenced for embezzling twenty thousand pounds, dies in prison at the same time as his only son's death is reported. Jefferson's personal effects include seven keys and these are left to Russell, a cell mate. Immediately he's freed, Russell sets out to discover what's happened to Jefferson's money. He's not the only one, but by possessing the keys Russell has the edge on his rivals. Russell meets Shirley Steele, Jefferson's former secretary, and she co-operates with him because she wants to clear Jefferson's name. Russell eventually learns that Natalie, a model, knew Jefferson's son had been involved in a hit and run murder and had been blackmailing the old man. Russell forces a confession from Natalie and then hands the matter and what's left of the cash over to the police. Russell's reward is Shirley's love.

Production.—The picture, similar in substance and technique to the popular Edgar Wallace thrillers, tells a plausible and punchy tale. Alan Dobie thoroughly convinces as the determined and reformed Russell, Jeannie Carson and Delphi Lawrence are shrewdly cast as the matter of fact Shirley and the conniving Natalie, and the minor players, too, register. The colourful story threads are tightly plaited against realistic backgrounds, and the love interest logically develops without unduly cushioning the rough stuff. And the ending is definitely showmanlike.

Points of Appeal.—Taut script, sharp characterisation, agreeable sentiment, expertly timed thrills, good staging, handy footage, quota ticket and U certificate.

The Last Goal

Compton-Cameo. Hungarian (A). English subtitles. Featuring Imre Sinkovits, Dezso Garas and Tibor Molnar. Directed by Zoltan Fabri. Screenplay by Peter Bacso. Director of Photography, Ferenc Szecsenyi. Music by Ferenc Farkas. 123 minutes. Release not fixed

LONG-WINDED World War II melodrama, set in a German prison camp. A Hungarian production with English sub-titles, it centres on a football match between eleven inmates and a Nazi team, staged before a German brass-hat and his lady. The tale is factual, but, apart from the last half-hour devoted to soccer, lacks originality and all too realistically depicts the monotony of life behind barbed wire. Completely without feminine appeal, the opus is definitely offside, box-office speaking. Doubtful Continental.

Story.—Dio, a celebrated Hungarian footballer, is in a German prison camp somewhere on the Eastern Front. The Commandant orders Dio to organise a team from the other prisoners and arranges a meeting with Germans on Hitler's birthday. Dio carefully chooses his men and Steiner, a Jew, shows promise, but the other prisoners resent the team members getting bigger rations. The players attempt to escape, fail and the match is duly played in the presence of a Colonel and his lady. The prisoners, inspired by Dio, beat the Germans, but the Colonel exacts swift revenge. Machine-guns mow down the victors!

Production.—The picture takes an hour and a half putting the prisoners on the field and the preliminaries, eked out with conventional "shots" of prison camp life, bore. The actual match is exciting and the mass murder climax vividly exposes the Nazis' inhumanity, but the stark penultimate drama offers little compensation for tedious early detail. Imre Sinkovits scores as Dio, and Dezso Garas amuses as Steiner, but the rest are distinguished neither by their acting nor their ball control. The backgrounds convince and the English sub-titles are adequate, but even so "The Last Goal" doesn't create league, let alone cup-tie, fervour. It'll empty the terraces, or rather stalls.

Points of Appeal.—Title and authentic atmosphere.

The Durant Affair

Paramount. British (U). Featuring Jane Griffiths, Conrad Phillips and Simon Lack. Produced by Philip Elton. Directed by Godfrey Grayson. Story by Eldon Howard. Director of Photography, Lionel Baines. Musical Director, Bill Le Sage. 73 minutes. Release July 30, 1962

WINDY and wordy courtroom melodrama. It concerns a brilliant lawyer who risks his reputation to gain a fortune for an illegitimate young woman, but safeguards his future by making her his bride. The play is nearly all talk and, despite some sound portrayals, bores long before the end. It has no emotional tug or sharp dramatic impact. Third rate quota "second."

Story.—Mary Grant, a prim, though far from unattractive, office worker, is visited by Roland Farley, a solicitor, and told that one of his clients, Mrs. Ethel Durant, a wealthy widow, has passed away. Mrs. Durant had kept from her rich stockbroker husband the fact that she had an illegitimate daughter. Farley insists that Mary is Mrs. Durant's child and should have her mother's estate. Mrs. Durant left her fortune to charity, but Farley says Mary must contest the will. Mary knows that her late father was Doctor James Grant and has no wish to rake over the past. However, Julian Armour, a clever and resourceful counsel, changes Mary's mind, wins the case and finally marries his client.

Production.—The picture, apart from a couple of restaurant and one hospital sequences, is confined to the court and the director makes its lack of scope even more conspicuous by constantly repeating legal procedure. Jane Griffiths puts some feeling into her part as Mary, the reluctant heiress, and Conrad Phillips has a way with him as Julian, but neither they nor the supporting players are given many chances to shine. The dialogue seldom scintillates, and the oath is taken so many times by witnesses that it almost becomes a joke.

Points of Appeal.—Title, quota ticket and U certificate.

Murder by Signature

Gala. Foreign (X). English commentary spoken by John Van Eyssen. Produced by Lazar Wechsler. Written and Compiled by Erwin Leiser. 76 minutes. Release not fixed

ANTI-NAZI documentary, compiled by Erwin Leiser, responsible for "Mein Kampf." It illustrates the indictment against Adolf Eichmann, the German Jew-baiter, recently found guilty by an Israeli Court, but fails to winkle him out of his shell. A grisly re-hash, it has little to recommend it apart from its gimmick title. "Double bill" solely for specialised halls.

Production.—The picture is not only a follow-up to "Mein Kampf," but also an epilogue to United Artists' "Judgment at Nuremberg" and Warner-Pathe's "Operation Eichmann." The evidence given against Eichmann, who, by the way, remains poker-faced in the dock, recapitulates the horrors perpetrated by the Nazis on the Jews of Austria, Poland and Czechoslovakia, and revives ghoulish memories of mass murders in Lidice and the wholesale extermination of Jews in concentration camps, but repetition blunts dramatic impact. As for Eichmann, the central character, he's seldom heard and never seen directing the horrifying operations. True, Erwin Leiser, the "editor," has done a painstaking job and John Van Eyssen's commentary is apt, but, no matter, the limit to the box-office profit that can be extracted from the exploitation of cruelties inflicted by the Nazis on the Jews has surely been reached.

Points of Appeal.—Title.



The impressive greatness of M-G-M's presentation of Samuel Bronston's KING OF KINGS, transferred to the TV screen for special exploitation TV Trailer Spot produced by

NATIONAL SCREEN SERVICE LIMITED

Showmanship

by FRANK HAZELL

ONE of the very few occasions when the industry gets together in the field of showmanship is in supporting the spasmodic film supplements produced by national newspapers.

These invariably provide excellent publicity and should be considered in a more universal manner than they are at present.

The main reason for their production is to provide additional advertising revenue for the newspapers concerned. In most cases the papers make an approach to us and we adjust our advertising schedules to give them the support they need to cover the editorial content.

This quite understandably places the main emphasis on those films covered in the advertising and often tries to cover too much in the space available.

The production of these supplements has no set schedule, and our advertising tends to be given more in support of the newspaper than as a carefully thought out unit of industry showmanship.

With the new trends in advertising and the growing need of newspapers to find wider and more regular advertising, isn't the time opportune to consider this issue on an all-industry basis?

The aim should be for regular supplements to appear throughout the year, planned and timed to bring maximum benefit to the whole industry, covering those films and sections of the industry not always able to give big advertising support, and presenting the cinema in a balanced and exciting manner.

These special supplements could be distributed in every cinema and become a regular national platform for film showmanship.

Let's cease deceiving ourselves that national newspapers do us a favour in their film coverage. If their readers didn't want it, they would drop it tomorrow.

So let us approach the question from strength. Newspapers need our advertising, and we want their co-operation in giving films regular and fair coverage. Let the two get together and do a good job for both industries, because neither has anything to lose—and both have a lot to gain.

Frilly skirts and black nylons were right for the Army camp

TWO more mentions for the AKC Showmanship Contest. **L. Atkins,** Globe, Rheindahlen, got away to a good start at the beginning of the new leg of this contest with two fine displays for "Blue Hawaii" and "Spartacus."

For the first it was obviously Elvis Presley who had top billing. Pictures of the star with his recordings, and illustrations from magazines were woven into background of Hawaiian type skirts and flower garlands for the audience to whom Elvis is the main appeal.

For "Spartacus" simplicity was the keynote. A draped satin backcloth with a painted cloud effect had simply the film title and star names mounted upon it. In the foreground potted plants and cut flowers helped to create a colourful and attractive unit which would draw attention to the central film motif.

J. Orwin, Globe, Dusseldorf, again used his usherettes to get the right atmosphere for his programme. This time, for "Breakfast at Tiffany's" they dressed as luscious waitresses, with short frilly skirts and sheer black nylons. On an army station they look as though they would be as much, if not more, an attraction than the programme.

T. Butler, Regent, Crosby, arranged an excellent full window display for "The Young Ones" with his main music dealer. Dominating the window was a large blow-up of Cliff Richard, and surrounding this the sleeves of most of his recordings.

Film stills were spread amongst the record jackets, and the whole display was most attractive for an effort that cost next to nothing.

R. Romaine, ABC, Leeds, used three live models for a window display on "Terror of the Tongs." A man dressed as a Chinese mandarin sat in the centre of a richly draped window with two ladies dressed as tong girls.

The photograph looks most eye catching and impressive but I always wonder how long these tableaux are in position and whether they are not just an effective photograph.

Fine displays

I have very often commented on the fine displays **W. Roberts,** ABC, Wallasey, has produced for his programmes, and again a series of reports show the same high standard is being maintained.

Most of these displays avoid being over fussy. Large central panels with title and stars, and flanking illustrations of atmosphere stills or portraits are the main themes.

For "Blue Hawaii" Presley was obviously the illustrative feature, and for "The Young Ones" a whole series of action pictures of Cliff Richard would have brought the teenagers flocking around the display.

The full composite page for "Only Two Can Play" arranged by **R. G. Cussons,** ABC, Scunthorpe, managed to marry a variety of advertising into a good unit on the film.

Advertisers used scenes from the film or linking slogans in their adverts and with a top and bottom banner strip on the film, made a good selling unit.

Albert Hallam, Royalty, Hull, has a series of front doors which have circular windows, and these made an ideal motif for his display on "The Young Ones." Each one of these carried a picture of the young star and details

continued on page 18

'Kine.'-MGM £600 Contest

Big pictures get bold approach

THE bold approach by **D. J. de Meza** at the Pavilion, Ashton-under-Lyne, in his campaign for "Atlantis the Lost Continent" and "Morgan the Pirate" should have achieved good results.

He accentuated the "two big pictures," using 2,000 double-sided throwaways and box-office cards carrying the same theme: "Which twin big picture is the bigger?"

Thirty quads, written locally, were pasted around the area, and these made the same emphasis. It was natural, therefore, that de Meza should also persuade his local editor to publish double editorial blocks side by side, with the same catch-line printed underneath.

This "stress" advertising, de Meza feels, does a lot of good. His campaign goes a long way towards proving his point.

J. Lewis, Ritz, Horsham, managed to sponsor a full composite page for "Gigi," and co-operating advertisers in most cases slanted their copy on the film. He also used a decorated scooter to make a tour of the town.

B. Sorger, Majestic, Gravesend, had some outstanding press coverage on "Ben-Hur," through an oil painting executed by a tugman of a scene from the film. This artist works on Port of London Authority tugs and paints in his spare time.

This local interest story with a large illustration of his "Ben-Hur" painting gave some fine advance selling to the film.

MARCH AWARDS

First Prize (Engraved Silver Lion and £10): S. Burgess, Regal, Ilford, ("Ben-Hur").

Second Prize (Engraved Bronze Lion): H. E. George, ABC, Dundee ("A Thunder Of Drums"/"The Colossus of Rhodes").

Specially Commended (Certificates): B. W. E. Nethercote, Ritz, Balham ("Gone With The Wind"); W. Gourlay, A/M, Regal, Rothesay ("Morgan the Pirate"); E. C. Bigny, ABC, Warrington ("Gigi").

Highly Commended (Certificates): F. R. Vere, Carlton, Boscombe ("King Of Kings"); E. F. Bailey, Ritz, Stockport ("King Of Kings").

More Credits

"King of Kings."—A. P. C. Bridger, Ritz, Maidstone, M. J. Longbottom, A/M., ABC, Rochdale; E. J. Pearson, Rex, Bedminster; J. B. Fisher, ABC, Hull.

"Morgan the Pirate."—C. H. James, Regal, Dursley.

"Ben-Hur."—C. B. Horrex, Majestic, King's Lynn.

"The Subterraneans"/"The Angel Wore Red."—T. A. Wright, Imperial, Walsall.

"Gigi."—J. J. Kaye, ABC, Putney; H. R. Wilson, Wallaw, Blyth; W. Davany, Ritz, Gateshead; J. A. R. Court, Astoria, Liverpool.

"A Thunder of Drums"/"The Colossus of Rhodes."—C. Cross, A/M., Whiteladies, Bristol; R. W. Parker, ABC, Exeter; L. S. Johnson, ABC, Camberwell; Miss M. Hinds, Savoy, Stoke Newington; Mrs. M. Bottomley, Ritz, Bradford; G. J. Williams, Regal, Cheltenham; R. L. Homewood, ABC, Elephant and Castle; C. S. Watson, Elite, Middlesbrough; P. Ratcliffe, Regal, Wembley; J. B. Fisher, ABC, Hull; E. G. Handford, Rex, Bedminster; B. F. Denning, ABC, Exeter.

"Gone With the Wind."—T. A. Wright, Imperial, Walsall.

"Seven Brides for Seven Brothers."—C. H. James, Regal, Dursley.

"Ada."—D. Monk, Adelphi, Birmingham.

The Showman also commends . . .

Figures in parentheses indicate number of credits

LEVINE, P., Savoy, Stoke Newington: Breakfast at Tiffany's, Terror of the Tongs (2). **Luton, S.,** ABC, Upton Park: Too Late Blues, Gorgo, Terror of the Tongs, Breakfast at Tiffany's, Public relations (5). **Laing, P. M.,** Rex, Motherwell: Greyfriars Bobby. **Lovell, L.,** ABC, Edinburgh: Splendour in the Grass, Public relations (2).

O'GAN, P., Regent, Keighley: The Best of Enemies, A Taste of Honey (2).

ROMAINE, R., ABC, Leeds: Public relations. **Reddaway, R.,** R/M., ABC, Swindon: Public relations, Children's club (2). **Richardson, J. A.,** A/M., Trocadero, Leicester: East of Eden, What a Whopper, On the Fiddle (3). **Roberts, W.,** ABC, Wallasey: Petticoat Pirates, Public relations, Children's club, Terror of the Tongs (4). **Russell, A. R.,** Astoria, Walton: Children's club, Public relations (2). **Richardson, B. S.,** Odeon, Erith: The Valiant. **Ryder, D. W.,** Plaza, Camden Town: Tender is the Night, Stork Talk (2). **Rudd, R. J.,** Grange, Kilburn: Tender is the Night, The Comancheros (2). **Rowling, E. K.,** Odeon, Guildford: Stage show, All Night Long (2). **Ramsden, J. A. E.,** Gaumont, Nottingham: Revolt of the Slaves. **Reed, C. H.,** Odeon, Rutherglen: The Parent Trap. **Robdrup, S.,** Gaumont, Darlington: The Second Time Around. **Roles, M. F.,** Astoria, Glasgow: Bernadine, Tammy Tell Me True (2). **Ramsay, S.,** Gaumont, Bradford: Bachelor Flat. **Ralph, T. E.,** Gaumont, Richmond: The Outsider.

SCOTT-BUCCLEUCH, N., Lonsdale, Carlisle: Public relations. **Short, A.,** Mayfair, Tooting: Public relations. **Simpson, F.,** Regal, Wakefield: Public relations, Terror of the Tongs (3). **Salmon, J. B.,** R/M., Langham, Pinner: The Young at Heart. **Smith, J. L.,** Ritz, Edinburgh: Terror of the Tongs, The Young Ones (2). **Sobey, L.,** Regal, Rochdale: Children's club, Blue Hawaii, Gorgo, Terror of the Tongs (4). **Symmons, B. E.,** Odeon, Harrogate: Town Without Pity. **Sharpe, G.,** A/M., Gaumont, Wolverhampton: The Revolt of the Slaves. **Sweeney, G.,** Odeon, Deptford: The Outsider. **Sewell, G. E.,** Odeon, Romford: Pocketful of Miracles. **Scardifield, J. A.,** Odeon, Dover: The Valiant, The Comancheros, The Day the Earth Caught Fire, Exodus (4). **Simpson, A.,** Gaumont, Ayr: Purple Noon, Too Many Crooks (2). **Skinner, J.,** Regent, Edinburgh: Blue Hawaii. **Smeeden, J. S.,** Gaumont, Bristol: Babes in Toyland. **Symonds, J. M.,** Gaumont, Kingsbury: All Night Long, Children's club, Look at Life, The Valiant (4). **Spriggs, B. S.,** Odeon, Epsom: The Devil at 4 O'clock, The Valiant (2). **Skellon, P. E.,** Odeon, Spalding: South Pacific.

SILANDER, H., Gaumont, Reading: Look at Life. **Simpson, F.,** Regal, Wakefield: Public relations, The Guns of Navarone, Breakfast at Tiffany's, Press publicity (4). **Salmon, J. B.,** A/M., Dominion, Harrow: Susan Slade, Go to Blazes, My Geisha (3). **Smith, J. L.,** Ritz, Edinburgh: Children's club, On Friday at 11 (2). **Smeeth, W. A.,** New Palace, Holmewood: In the Doghouse. **Skelton, G.,** Globe, Stockton: Terror of the Tongs, Splendour in the Grass, Breakfast at Tiffany's (3). **Smith, C.,** Ritz, Luton: The Big Bankroll, The Marriage Go Round (2). **Sims, W. G.,** A/M., ABC, Camberwell: Blue Hawaii, Too Late Blues, Gorgo, On the Fiddle, What a Whopper (5). **Sobey, L.,** Regal, Rochdale: Two Women. **Smith, J. L.,** Ritz, Edinburgh: Petticoat Pirates, Blue Hawaii, Splendour in the Grass, The Young Ones, Drums for a Queen (5). **Scott-Buccleuch, N.,** ABC, Carlisle: Public relations, Stage show, What a Whopper (3). **Stevenson, P. C.,** Rialto, Broughton: What a Whopper, The Young Doctors, On the Fiddle (3). **Sargeant, J.,** Majestic, Woodford: Fanny, Only Two Can Play (2). **Seddon, A. W.,** ABC, Barnsley: On the Fiddle, Breakfast at Tiffany's, Terror of the Tongs (3). **Short, A.,** Mayfair, Tooting: Public relations, Fanny, Theatre publicity (3). **Scardifield, J. A.,** Odeon, Dover: Look at Life. **Sewell, G. E.,** Odeon, Romford: The Hustler. **Sparks, M. J.,** Villa Cross, Handsworth: The Alamo. **Smith, E. J.,** Gaumont, Shepherds Bush: The Comancheros. **Scardifield, J. A.,** Odeon, Dover: The Innocents.

TYLER, F., Regal, Brixton: Fanny, Only Two Can Play. Children's club, Public relations (4). **Taylor, R. C.,** ABC, York: Children's club, Public relations (2). **Trumper, E. G.,** ABC, Maidenhead: Children's club. **Teague, B.,** A/M., Regal, Walham Green: Children's club. **Taylor, N. E.,** Dominion, Southall: Terror of the Tongs, Gorgo (2). **Thompson, B.,** A/M., ABC, West Bromwich: The Pit and the Pendulum, The Young Ones (2). **Thornton, P. J.,** Gaumont, Northampton: The Innocents. **Tucker, J.,** Odeon, Weymouth: La Dolce Vita, East of Eden (2). **Todd, R.,** Odeon, Blackpool: The Valiant. **Taylor, G. W.,** Walpole, Ealing: Only Two Can Play. **Trezise, M.,** Gaumont, Stroud: South Pacific, The Absent-Minded Professor (2). **Tighe, T.,** Odeon, Newton Abbot: Watch Your Stern, Northwest Frontier, Doctor at Large (3). **Tappy, C. A.,** The Drake, Plymouth: The Comancheros, Bachelor Flat (2).

TOOKE, B. S., Regent, Great Yarmouth: The Young Ones. **Taylor, R. C.,** ABC, York: The Young Ones, Public relations, Children's club, Breakfast at Tiffany's (4). **Thompson, B.,** A/M., ABC, West Bromwich: Gorgo, Terror of the Tongs (2). **Tompkins, B.,** Odeon, Mile End Road: The Day the Earth Caught Fire. **Thornton, P. J.,** Gaumont, Northampton: Francis of Assisi. **Thornton, A. F.,** Odeon, Burton: Whistle Down The Wind, What a Whopper (2). **Tighe, T.,** Odeon, Newton Abbot: South Pacific, Mein Kampf, Doctor at Sea, The 39 Steps (4). **Turner, J. C.,** Gaumont, Barnstaple: Back Street. **Thorburn, W. J.,** Odeon, Hamilton: The Devil at 4 O'Clock, Sail a Crooked Ship (2).

TODD, R., Odeon, Blackpool: The Day the Earth Caught Fire. **Taylor, R. C.,** ABC, York: Public relations, Press publicity, Children's club (3). **Tyler, F.,** Regal, Brixton: Theatre publicity, Press publicity, Stage show, Blue Hawaii, Hey Let's Twist, The Errand Boy, Petticoat Pirates, The Pit and the Pendulum (8). **Turner, J. W.,** Ritz, Woking: The Young Ones, Petticoat Pirates, Blue Hawaii (3). **Tooke, B. S.,** A/M., Regent, Great Yarmouth: Fanny. **Trumper, E. G.,** ABC, Maidenhead: Children's club, Public relations (2). **Teague, B.,** A/M., Regal, Walham Green: Public relations, Exodus, Children's club (3). **Thompson, J.,** Ritz, Keighley: Fanny, Petticoat Pirates, Public relations (3). **Thornton, A. F.,** Odeon, Burton: Two Women. **Turner, J.,** Odeon, Folkestone: The Innocents. **Tapsell, D.,** Gaumont, Hammersmith: The Comancheros.

VERNALL, E. R., M/M., Grange, Dagenham: Purple Noon. **Vicary, D. W.,** Odeon, Temple Fortune: Pocketful of Miracles, The Valiant (2). **Vasey, J.,** Ritz, Wallsend: Portrait of a Mobster, Return to Peyton Place, The Absent-Minded Professor, One Eyed Jacks, The Pleasure of His Company, The Naked Edge, The Young Savages (7). **Vere, F. R.,** Carlton, Boscombe: Susan Slade. **Vasey, J.,** Ritz, Wallsend: Public relations, Children's club, Wild in the Country, Parrish (4). **Vicary, D. W.,** Odeon, Temple Fortune: Exodus. **Vernall, E. R.,** Grange, Dagenham: Twist Around the Clock.

WILLIAMS, M. S., Regal, Canterbury: Public relations. **Wright, T. A.,** Imperial, Walsall: Duel in the Sun. **Ward, A. N.,** Ritz, Wigan: Public relations. **Ward, N. J.,** Gaiety, Coleshill St.: Children's club. **Walker, H. I.,** Playhouse, Colchester: Press publicity, Children's club (2). **Wright, F. A.,** Regent, Great Yarmouth: The Pleasure of His Company, Terror of the Tongs, Drums for a Queen, Petticoat Pirates, Gorgo (5). **Wilson, M. H.,** R/M., Palace, Ashton-in-Makerfield: Children's club. **Wright, D.,** Odeon, Ipswich: The Comancheros. **Wise, C.,** Royal Hippodrome, Liverpool: Seven Women From Hell, Five Fingers (2). **Woodman, C. F.,** Odeon, East Ham: Pocketful of Miracles. **Wilkinson, L.,** Odeon, Nottingham: The Comancheros. **Ward, W. J.,** A/M., Astoria, Glasgow: Francis of Assisi **Wilton, N. A.,** Odeon, Winchester: Babes in Toyland. **Wilkins, L. A.,** Odeon, Torquay: All Night Long. **Witts, F.,** Odeon, Gloucester: The Innocents. **Wilmot, G. A.,** Odeon, Southampton: In the Doghouse. **Webb, A. C.,** Odeon, Canterbury: Nikki. **Willmott, D. W. J.,** Odeon, Walton: Only Two Can Play.

WILLIAMS, G., ABC, Chatham: The Young Ones, On the Fiddle, Fanny (3). **Williams, G.,** A/M., ABC, Catford: Public relations, Children's club, Blue Hawaii, Petticoat Pirates (4). **Wilson, H. R.,** Wallaw, Blyth: Terror of the Tongs, Breakfast at Tiffany's, The Pleasure of His Company, On Friday at 11, On the Fiddle, Petticoat Pirates, Don't Give Up the Ship (7). **Watson, C. S.,** Elite, Middlesbrough: Breakfast at Tiffany's. **Wheatley, T. G.,** A/M., Olympia, Bridgeton: What a Carve Up, Raising the Wind, East of Eden, The Pleasure of His Company, Theatre publicity, Public relations (6). **Williams, G. J.,** A/M., Regal, Cheltenham: The Young Ones, Fanny, Gorgo (3). **Wisken, H. K. G.,** A/M., Carlton, Boscombe: The Young Ones. **Wall, M. H.,** ABC, Harrogate: East of Eden, Two Women (2). **Wright, T. A.,** Imperial, Walsall: Theatre publicity, The Mark, Pal Joey, On Friday at 11, The Gargon Terror, The Man From Laramie, Blitz of Britain (7). **Ward, N. J.,** Gaiety, Birmingham: Public relations, On the Double, One Eyed Jacks, On Friday at 11, East of Eden, The Pleasure of His Company, Children's club (7). **Walker, R. H.,** Plaza, Worthing: Petticoat Pirates. **Wisken, H. K. G.,** A/M., Carlton, Boscombe: Petticoat Pirates, My Geisha (2). **Williams, M. S.,** Regal, Canterbury: Public relations, Blue Hawaii (2). **Wilmot, R. C. S.,** Odeon, Newcastle: Babes in Toyland. **Webb, W. L.,** Plaza, Camden Town: The Revolt of the Slaves. **Webb, A. C.,** Odeon, Canterbury: Bachelor Flat, South Pacific (2). **Watt, Miss L.,** Odeon, Coatbridge: By Love Possessed, Flame in the Streets (2). **Wilkinson, L.,** Odeon, Nottingham: Return to Peyton Place. **Williams, A. E.,** Odeon, Ealing: The Comancheros. **Watson, G. A.,** Gaumont, Guernsey: What a Whopper.

WILLIAMS, G., A/M., ABC, Catford: Terror of the Tongs, Gorgo, Too Late Blues, Children's club (3). **Wright, F. A.,** Regent, Great Yarmouth: Children's club, Public relations, Breakfast at Tiffany's (3). **Ward, A. N.,** Ritz, Wigan: Children's club, Public relations (2). **Wall, A. W. F.,** Gaumont, Falkirk: The Parent Trap. **Wilmot, G. A.,** Odeon, Southampton: The Comancheros, Look at Life (2). **Wright, D.,** Odeon, Ipswich: The Devil at 4 O'Clock, The Day the Earth Caught Fire (2). **Woodman, C. F.,** Odeon, East Ham: The Comancheros. **Webb, W. L.,** Gaumont, Camden Town: The Valiant. **Witts, F.,** Odeon, Gloucester: The Hustler. **Wilton, N. A.,** Odeon, Winchester: Back Street. **Williams, J.,** Odeon, Shettleston: The Parent Trap. **Wilmot, R. C. S.,** Odeon, Newcastle: The Best of Enemies. **Ward, W. J.,** A/M., Astoria, Glasgow: The City Jungle. **Webb, W. L.,** Gaumont, Camden Town: Pocketful of Miracles. **Williams, J. P.,** Odeon, Muswell Hill: The Valiant. **Wood, W. R.,** Gaumont, Wallasey: In the Doghouse.

YEOMAN, B. T., Odeon, Twickenham: The Day the Earth Caught Fire. **Young, F. C.,** A/M., Astoria, Brighton: Exodus.

ZAIDNER, S., Odeon, North Finchley: Susan Slade, Stork Talk, The Outsider (3).

SHOWMANSHIP

—continued from page 17

of the music. Mounted in the form of discs they linked well with the standee displays which carried stills from the film and the fine press the film gained.

The whole front-of-house was a bold and inviting picture.

The presentation of copies of news reels to people featured in them is something that is becoming general practice these days and provides an appropriate piece of public relations for the cinema.

D. J. Archer, Empire, Coventry, invited Jimmy Hill, with the directors and players of the Coventry City FC, to see a Pathe Pictorial and afterwards presented him with a copy. Local press gave pictorial and editorial coverage to this presentation of a 16-mm. copy of the film which Pathe printed for the occasion.

Albert Gillan, Rex, Motherwell, hit on a grand idea to get his campaign for "The Young Ones" off to a fine start. He approached a number of shopkeepers and local firms to get support for a scheme whereby babies born in the local maternity hospital nearest the showing time of the film, would receive gifts.

Presents poured in for the scheme and, as one headline read, "Gifts galore for The Young Ones."

The film had its fair share of plugs in all reportage, and the youngsters who made their first appearance to coincide with that of Cliff Richard on the Rex screen started off life with a nice load of presents.

A good idea that paid excellent dividends to all concerned.

J. R. Thompson, Gaumont, Chelsea, had an ideal tie-up for "The Best of Enemies," linking his campaign with Territorial Army recruitment.

Two excellent foyer displays were mounted showing trophies, equipment and weapons, and each evening four men in uniform were in attendance to answer questions.

A jeep, boldly placarded with film and theatre credits and manned by troops in full battle-dress, made a tour of the shopping areas.

CLASSIFIED ADVERTISEMENT RATES

SITUATIONS VACANT	9d. per word
SITUATIONS WANTED	4d. ,, ,,
FINANCIAL	1/- ,, ,,
FOR SALE & WANTED	1/- ,, ,,
MISCELLANEOUS	1/- ,, ,,

Caps 2d. per word extra. Box No. 1/- extra.

Single insertion rate for display and semi-display advertising on this page is £2.4.0 per column inch. Series rate on request.

All Classified Advertisements must be prepaid and received by Friday for inclusion in the next week's issue.

KINEMATOGRAPH WEEKLY
96-98, LONG ACRE, LONDON, W.C.2
Telephone: TEMple Bar 2468, Ext. 271

YOU MAY REPLY IN CONFIDENCE TO BOX NUMBERS

To prevent a reply to a box number reaching someone for whom it is not intended, readers may use the following service :

Enclose your sealed reply in another envelope addressed to the Advertisement Manager, and add a list of individuals or companies to whom your letter should not be forwarded. If the box number holder is on the list, your letter will be destroyed.

Please note, under no circumstances can we divulge the names and addresses of box number holders.

Please note that we cannot be held responsible for any mistakes arising from advertisements accepted over the telephone.

SITUATIONS VACANT

WANTED. — One 16mm. dark room Operator with film laboratory experience. —Applications to E. Callaghan, K., Box 319, Kinematograph Weekly.

MANAGERESS required shortly for 100-seat popular catering unit, fast trade, justifying high salary and commission for someone with initiative. Southern Counties. Full particulars please. — G., Box 316, Kinematograph Weekly.

WANTED: Chief Projectionist or enthusiastic Second for small cinema in Midlands. Excellent house available.—Particulars to: Eskay, Ltd., Area Office, Portland Theatre, Sutton in Ashfield, Telephone 76.

WANTED: Smart Manager for up-to-date Cinema in the West Country. Comfortable post for energetic and efficient applicant. Any communication treated in the strictest confidence. References and details of past employment, together with salary required.—S., Box 327, Kinematograph Weekly.

MANAGER for Dance Hall, North London, must be thoroughly experienced in conducting Public and Private dances and Bingo Sessions.—Applications, in writing, giving age, experience and salary required, to T., Box 328, Kinematograph Weekly.

SOLO POSITION

HOME COUNTIES. Well-established family type Cinema seating 500 approx. Excellent condition. Profits £2,000 p.a. Lease at low rent. Premium £5,000.

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When replying to Small Ads. do not enclose original references or documents. SEND COPIES ONLY in the first instance. When addressing Box Numbers be sure you quote the correct number.

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SITUATIONS VACANT—contd.

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ELECTRICIAN, mechanical aptitude, some knowledge of audio equipment and electronics an advantage, London, N.W.1. —Apply, stating age, experience and salary required to: R., Box 326, Kinematograph Weekly.

BILLY SMART'S Circus requires Publicity Man. Cinema or Theatre Manager or Pro. Would consider young, energetic man willing to learn. Must be holder driving licence, and single man preferred.—Apply in writing: Ashfield Rec. Ground, WREXHAM, until May 16th. The Roodee, CHESTER, until May 19th: or Head Office: Winkfield Zoo, Windsor, Berks, marking envelope "Publicity."

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EXPERIENCED Manager (47) seeks position. London area or near. Relief work acceptable.—U., Box 329, Kinematograph Weekly.

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WANTED: G.K. 19-21 Projectors, preferably with adaptation to W.E. Universal and B.T.H. R.P.R.—Particulars to: Eskay, Ltd., Area Office, Portland Theatre, Sutton in Ashfield, Telephone 76.

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RENTERS' NEWS

—continued from page 12

ments. Charlie Drake will start at Elstree on another comedy for Associated British to follow up "Sands of the Desert" and "Petticoat Pirates."

In the meantime, one Associated British production is showing in the West End and two are awaiting release.

"Hand in Hand," which has opened at the Cameo-Poly theatre, is a Helen Winston production directed by Philip Leacock. It has already won eight international awards.

"The Pot Carriers" is another off-beat subject in which director Peter Graham Scott, in his first feature film, takes the camera into the strange world inside one of Britain's great prisons.

Produced by Gorden L. T. Scott, the film has a screenplay by T. J. Morrison and Mike Watts and stars Ronald Fraser, Paul Massie, Carole Lesley and Dennis Price.

Peter Ustinov's "Billy Budd" is now practically completed. Produced and directed by Ustinov from his own screenplay (and the novel by Herman Melville) for Allied Artists, "Billy Budd" stars Robert Ryan, Peter Ustinov, and Melvyn Douglas.

'Loving' gets into its stride

ANGLO'S "A Kind of Loving," which is doing big business at the Warner theatre, London, will open at the New Victoria, Victoria, and have a Manchester premiere at the ABC, Deansgate, on Sunday.

A Joseph Janni production, the picture stars Alan Bates with Thora Hird and introduces June Ritchie, and will be generally released on the ABC circuit in North-West London the following Sunday.

"A Kind of Loving" was produced by Joseph Janni and directed by John Schlesinger from the screenplay of Keith Waterhouse and Willis Hall, adapted from a novel by Stan Barstow.

At the New Victoria it will be supported by an Anglo Edgar Wallace thriller, "Flat Two," produced by Jack Greenwood and directed by Alan Cooke.

The Manchester premiere will be attended by Alan Bates and June Ritchie, together with other personalities and local dignitaries.

Two national book tie-ups have been arranged by Anglo Amalgamated in connection with the general release of "A Kind Of Loving."

The hardback edition of Stan Barstow's best-selling novel, which was a Book Society choice, selling over 20,000 copies, is published by Michael Joseph. This company has produced a special book jacket for "A Kind Of Loving," in which the illustration ties in with the key still used in all of Anglo's publicity on the film.

The other big tie-up is with Penguin, publishers of the paper-back edition, which already is proving a best-seller. Anglo and Penguin have produced specially designed colour showcards that are to be sent to Penguin stockists throughout the country, giving cinemas a first-class opportunity to tie-up with local bookshops.

'King Rat' for Columbia

COLUMBIA has purchased "King Rat," a novel by James Clavell, and plans to film it as one of its most important productions next year.

The studio bought the book over the spirited bidding of several other film companies which have sought to acquire the property.

The story deals with life in an Asiatic prison camp during the second world war. Clavell, a film writer, producer and director, was himself a prisoner-of-war for five years.

FILMS ON TV

—continued from page 3

first consulted the Exhibitors' International Organisation.

I understand that this is no idle threat. If the present situation continues then the exhibitors will most certainly consider withdrawing from the International Cinema Bureau and that would mean its end.

The exhibitors seem confident that their decision will be taken very seriously.

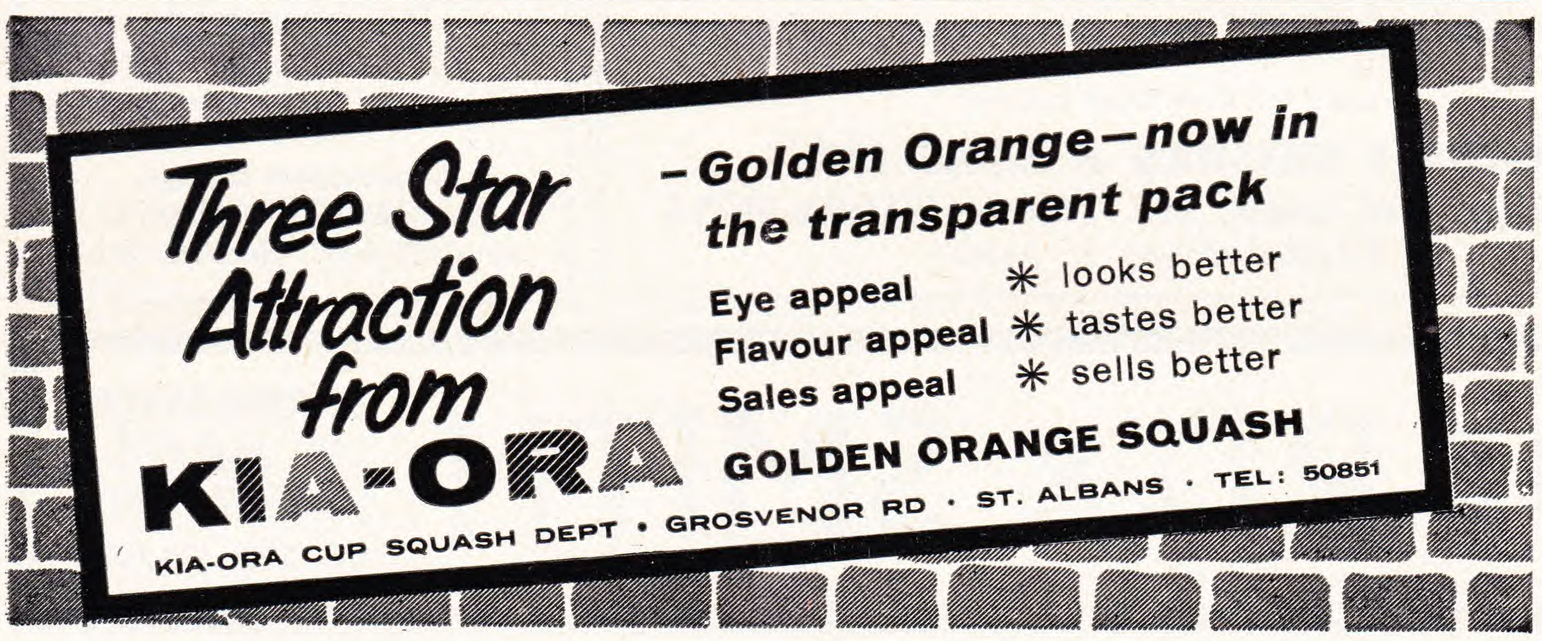
Other resolutions voted included an alignment of taxation of the cinemas at the level of the European Common Market country enjoying the lowest level of entertainments tax.

At the moment this country is Italy, but should Britain enter the ECM then complete abolition of entertainments tax will be demanded.

The union asked that all films of special interest to youth should be allowed to circulate freely between countries and without having to pay import duties. It was also decided to ask governments to reduce internal taxes on these films when they were exhibited.

Finally, the union decided to call on other sections of the industry in all countries to work out a plan to encourage the public to go to the cinema more often. The idea is to organise a world-wide "cinema week."

Earlier, at a reception given by the Paris Chamber of Commerce, Ellis Pinkney, speaking in French, said that films were still the best form of mass entertainment. He also expressed his surprise that French cinemas should not only be called upon to pay heavy taxes but also that they were not allowed to charge what they liked for seats.



TRADE SHOWS

LONDON

May 14:
Jules and Jim (X). Gala. Cameo-Poly, Regent Street. 10.45 a.m.

May 15:
The Pot Carriers (A). Warner-Pathe. Studio One. 10.30 a.m.

MANCHESTER

May 15:
Bolero (A). Rank. Regal. 10.45 a.m.

May 16:
The Devil's Daffodil. British Lion. Regal Twins. 10.45 a.m.

May 17:
Macario (A). Rank. Regal. 10.45 a.m.

May 18:
Light in the Piazza (A). MGM. Odeon. 10.30 a.m.

LATE EXTRAS (LONDON)

May 10:
Australian Colour Diary No. 13; Canberra, Today and Tomorrow; Summer Scene; Calypso Cat; Australian Colour Diary No. 14; The Jackeroo; Italian Adventure. MGM Own Theatre. 10 a.m.

Sport Fishing Family Style; River Boat Mission; Peanut Battle; Little Red Foot House; Peanut Pilferer; Herman the Hermit; Physical Fatness (shorts). 20th Century-Fox. Own Theatre. 2.30 p.m.

May 11:
Two-Letter Alibi. British Lion. Own Theatre. 2.30 p.m.

YOUR FILMS

—continued from page 11

off on the wrong foot. "Expresso Bongo," which stars Laurence Harvey and Sylvia Syms, is good value, but the least said about "The Hands Of Orlac" the better.

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THE surprise turn-up is "A Pair Of Briefs" (Rank—British). I didn't think much of the legal romp and I wasn't the only one, but the picture, supported by "Taxi To Tobruk" (Miracle—French), had a darned good week in North-West London. Have a bash!

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RE-ISSUE "Swiss Family Robinson" (Disney—Panavision—British) has, to coin a phrase, kept its end up. It's not just a film, but a long-term investment.

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THERE is, as most exhibitors know, a vast difference between West End, London suburban and provincial filmgoers. For instance, "Twice Round The Daffodils" (Anglo Amalgamated—British) didn't create a furore either in the West End or the suburbs, but it's doing fine in the sticks.

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REGAL'S "Operation Snatch" (British), which returns to the London suburbs soon, hardly set the Thames on fire during its initial outings, but it, too, is collecting in the long grass. What's more, Regal's "double bill," "Pretty Boy Floyd," a new film, and "Vengeance Valley," a re-issue, has clicked, and the same goes for Regal's re-issue programme, "The Naked Spur" and "Battleground."

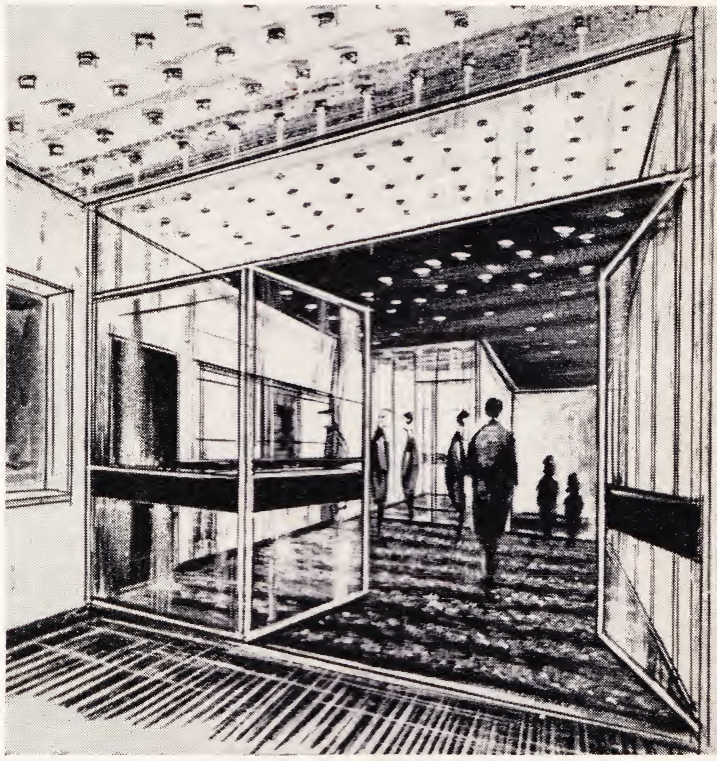
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WHEN it comes to "double bills," BLC's all-British, all-colour U-certificate combination, "The Pirates Of Blood River" and "Mysterious Island," will take some beating. Due for release on August 13, it has two first features in the same programme!

The IDEAL KINEMA

Supplement to Kinematograph Weekly

A preview of the Odeon, Haymarket



LONDON'S newest West End cinema, the Odeon, Haymarket, will be opened by The Rank Organisation on Monday, June 4. These artist's impressions of the new building give a preview of its style.

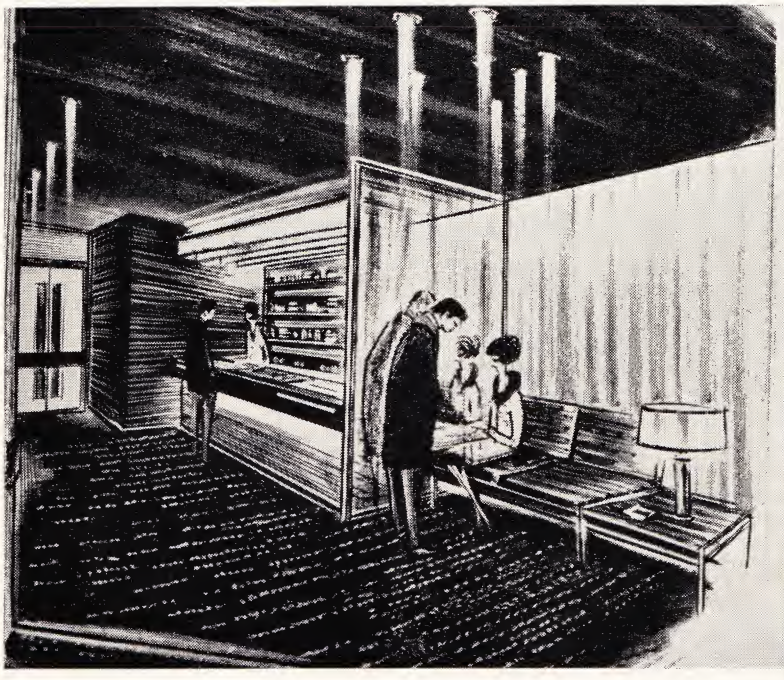
The new Odeon has 600 seats, following the modern trend towards smaller theatres designed to provide greater individual comfort.

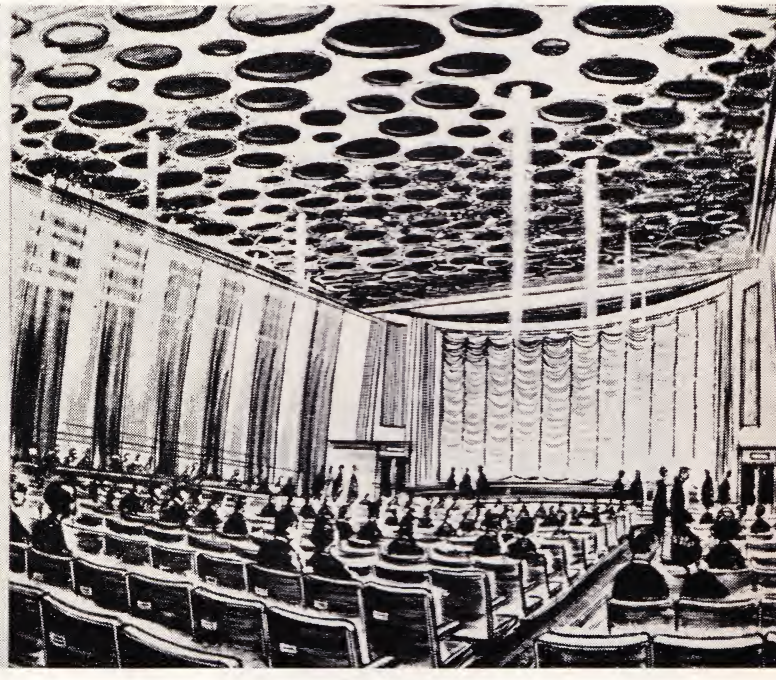
Elegance of design and luxurious comfort are the keynote. The walls of the entrance foyer are covered with white leather. A blue-carpeted staircase of Italian marble leads to the auditorium foyer. There is also a fully automatic lift for patrons' use.

The luxury reaches a climax in the 26 ft. high auditorium, where the walls are hung with Thai silk in full-length panels of gold and tan. Most dramatic feature of the auditorium is the ceiling comprising suspended white fibrous plaster with circular cut-outs resembling a honeycomb. This ceiling treatment, combined with silk-hung walls, creates excellent acoustical qualities, is is claimed.

The seats were specially designed for the theatre. Patterned alternately in grey and blue, they are considerably wider than the average cinema seat and are spaced for maximum leg-room on one raked floor, stepped at the rear five rows.

The Odeon's projection booth is equipped with three all-purpose Cinemeccania projectors.





Three drawings of the new Odeon, Haymarket. Top: the entrance foyer, which has walls covered in white leather. Above, left: the auditorium foyer, which is reached either by staircase or by automatic lift. Above, right: the auditorium itself, showing the circular cut-outs in the suspended, white, fibrous plaster ceiling

AT BIRKENHEAD

Cinema becomes a ballroom

THE Rank Organisation has converted the former Super Cinema, Conway Street, Birkenhead, into a luxurious ballroom—the Majestic—with a dance floor to accommodate 650 people.

The old balcony has been demolished and there is now extending along the four walls a balcony, furnished with tables and chairs, where patrons may sit and watch the dancing and enjoy light refreshments.

Altogether there are 45 tables with red Warerite tops and black edging and legs, and 160 matching chairs with seats covered with blue and red Parketex, a Parker-Knoll moquette type of material with a metallic thread weave. All the tables and chairs were supplied by The Chair Centre Ltd., London.

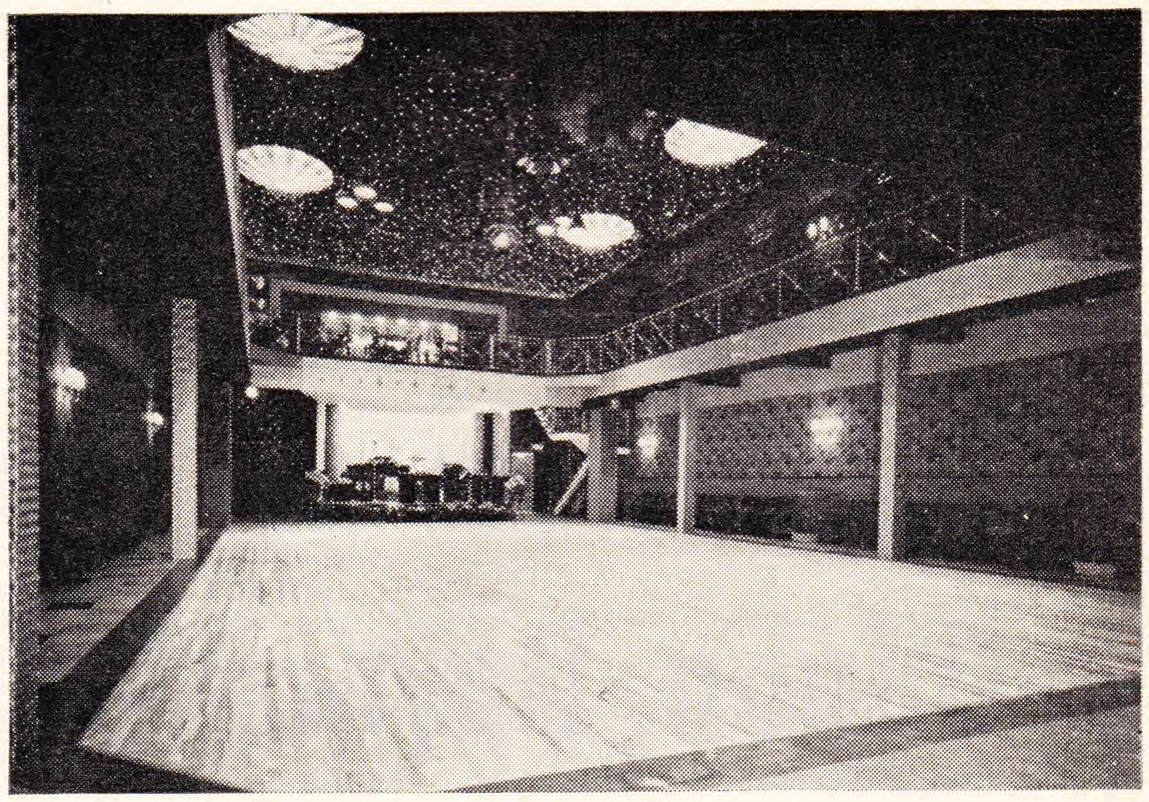
At one extremity of the balcony is the buffet bar, with bright blue design, Warerite service counter and shelving, mirrored rear wall and down lighting under the canopy.

The equipment includes a Stills electric tea and coffee unit. The floor of the balcony and dance floor surround are covered with Michael Nairn and Co. Ltd. "Melo" range of lino tiling laid by Cellulin Flooring Co. Ltd., of London.

Upholstery material for the staff accommodation and the well-furnished women's powder room has been supplied by Fletcher and Mayfield Ltd., Southend-on-Sea, and all the gold and red satin curtains in the building by GB-Kalee Ltd. The dance floor is Canadian maple.

Interior décor is planned to give an atmosphere of warmth and elegance. Lower parts of the walls have a paper with a design on a brick red ground, whilst the walls above the balcony are covered with paper having the fleur de lis in gold on a royal blue ground.

A feature of the lighting is the 7,000 pea-size electric light bulbs held in position by wires stretched across the building below the black ceiling and which, in the subdued lighting of the ballroom, resemble a night of a myriad stars. The lights are Italian "Presselli."



The dance floor at the Majestic, Birkenhead, has room for 650 people at a time



Powder room at the Majestic

Talking TECHNICALLY

MANY old-time Army projectionists will learn with sorrow of the death of Jock Crawford. Back in the war days, when I started the training course for AKS projectionists at the Polytechnic, Regent Street, he was my senior corporal-instructor.

Recalled to the Wembley headquarters, he received rapid promotion, and by the end of the war he was a major, in charge of equipment.

When the AKC was formed—a civilian organisation—he continued in the same position, and I last saw him at the Chalfont headquarters. He was interested at the time in the provision of portable cinemas for overseas Army units too small to warrant a permanent cinema; and we watched a demonstration of the erection of Tom Harkness's ingenious plastic building.

A fact upon which Jock and I agreed was in the pleasure of finding so many of our former trainees in positions of responsibility—most of the studio projection rooms seem to be staffed from the AKS. I think it shows that even the very brief training which was all that war-time exigencies permitted was of real value.

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THESE projection jobs outside the cinema certainly offer more scope to the enterprising projectionist, and their increasing number prevents any risk of unemployment although cinemas are still closing.

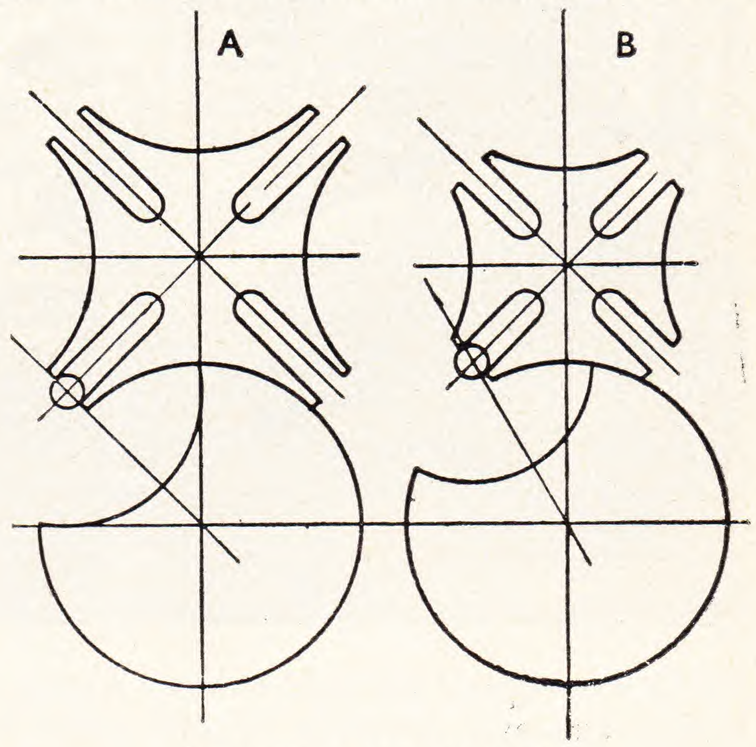
Recently I saw the theatres and telecine installation at the new premises of Masius and Fergusson, the advertising agent, in St. James's Square. There are two attractive theatres, one intended primarily for internal showings and the other for clients. A single projection room serves both—a spacious airy room equipped with Philips double-band FP56 35mm. projectors, with optical/magnetic sound and provision for 200-mil track; and also a Philips 16mm. projector.

Each projector is fitted with a multiplexer and vidicon camera so that the picture can be viewed on monitors anywhere in the building.

J. Frank Brockliss, who carried out the installation, also equipped a small studio with the new Philips tv camera, with zoom lens, and with fluorescent lighting.

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YEARS ago there was considerable interest in speeded-up Maltese cross mechanisms. Many people thought this was the best way to get more light on the screen, although I was always of the opinion that the screen offered greater possibilities of improved efficiency. Today the possibilities of better screen surfaces have been



Maltese cross movements

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well exploited, and interest is again returning to the development of faster pull-downs with the resultant advantage of narrower shutter blades, so passing more light—still a necessity in drive-in theatres.

Sketch A shows why a Maltese cross will operate successfully only with a 90 degree pull-down. A smaller cross, as shown in B, will give a quicker pull-down, but the pin no longer enters the slot tangentially, the motion is noisy and cross breakages are frequent.

I remember designing a 16mm. projector with a Maltese cross, in which a quick pull-down was achieved by the "hit-and-miss" principle. The camshaft ran at double picture speed; it was moved longitudinally by means of a drunken cam so that it engaged with the cross in one rotation and missed it in the next. The result was a halving of the pull-down period.

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I OWE an apology to the BKS for stating last month that it was a committee of the society that was urging the adoption of single-track magnetic sound in the cinema.

Actually, as president Dicky Brown points out in a letter to the KINE., this recommendation was made by the BFPA sound committee, whose chairman is A. W. Watkins of MGM, a former BKS president. They suggest that the change-over should be made during a period of from four to six years.

I hope this disclaimer from the BKS indicates that they share my view that, before requiring further expenditure from the exhibitor, the BFPA should put its own house in order by improving the standard of studio recording.

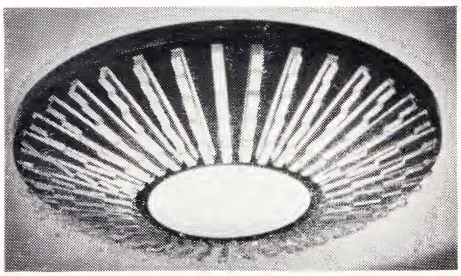
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A CRY for help reaches me from Manchester projectionist D. Neary.

For the last few months, he writes, he has been employed as a projectionist and he wants to buy some books on the subject and better his position. "There is one book in particular I should very much like to get hold of," says Mr. Neary, "and that is *The Complete Projectionist*.

Bad luck for Mr. Neary, because this is out of print, but if anybody in the industry has a spare copy, Mr. Neary would like to buy it. If you have a copy, DON'T write to me—write to Mr. Neary at 20, Florence Street, Winton, Eccles, Manchester.—R. H. C.





Two examples of the unusual, large light fittings by Fontana Arte, which are being marketed here by Laszlo Hoenig

BETTER GAUGE

I WAS very interested in the letter from J. Milling regarding the use of a piece of wood as a gauge for checking position of lens when changing from wide-screen to CinemaScope, etc.

I took over from Mr. Milling as chief of the Regal, Leamington, three years ago, and found this gauge of his in operation. The idea was all right, but, in practice, I found it was not accurate enough; the answer was found with a piece of aluminium cut and filed to give a feeler gauge effect between a given point on the gate and the near edge of the backing lens. This will give a high degree of accuracy. Of course, with projectors with gate springs at the back of the gate, one is faced with varying degrees of focus depending on the thickness of the film itself. Film buckle, too, is another problem.

Hundred per cent. focus when changing over to different screen ratios is largely a matter of luck, but careful setting up does mean that the amount of error is very small.

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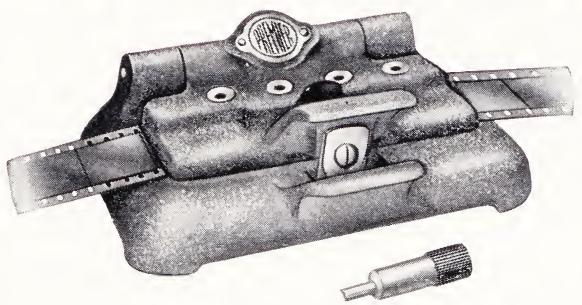
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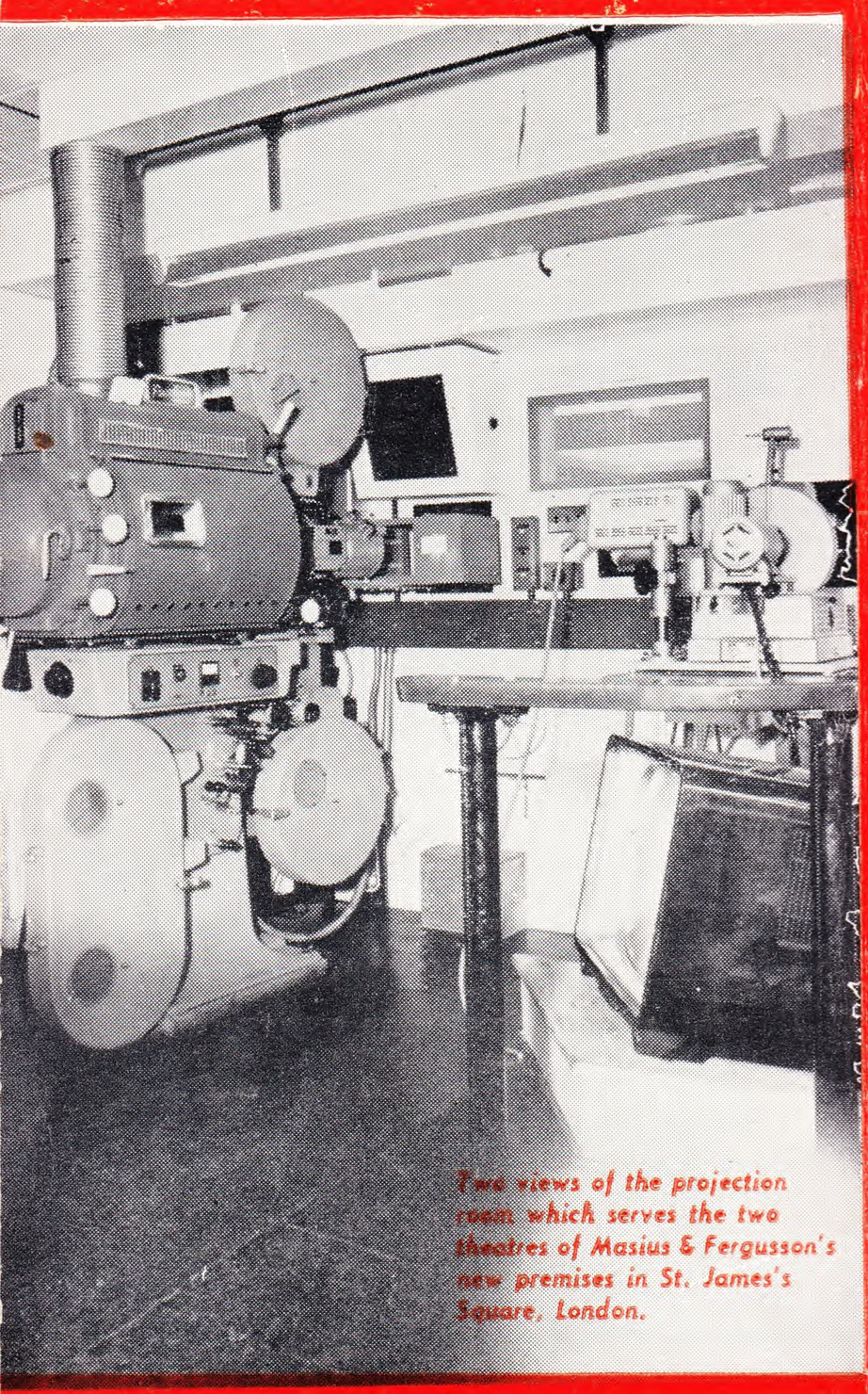
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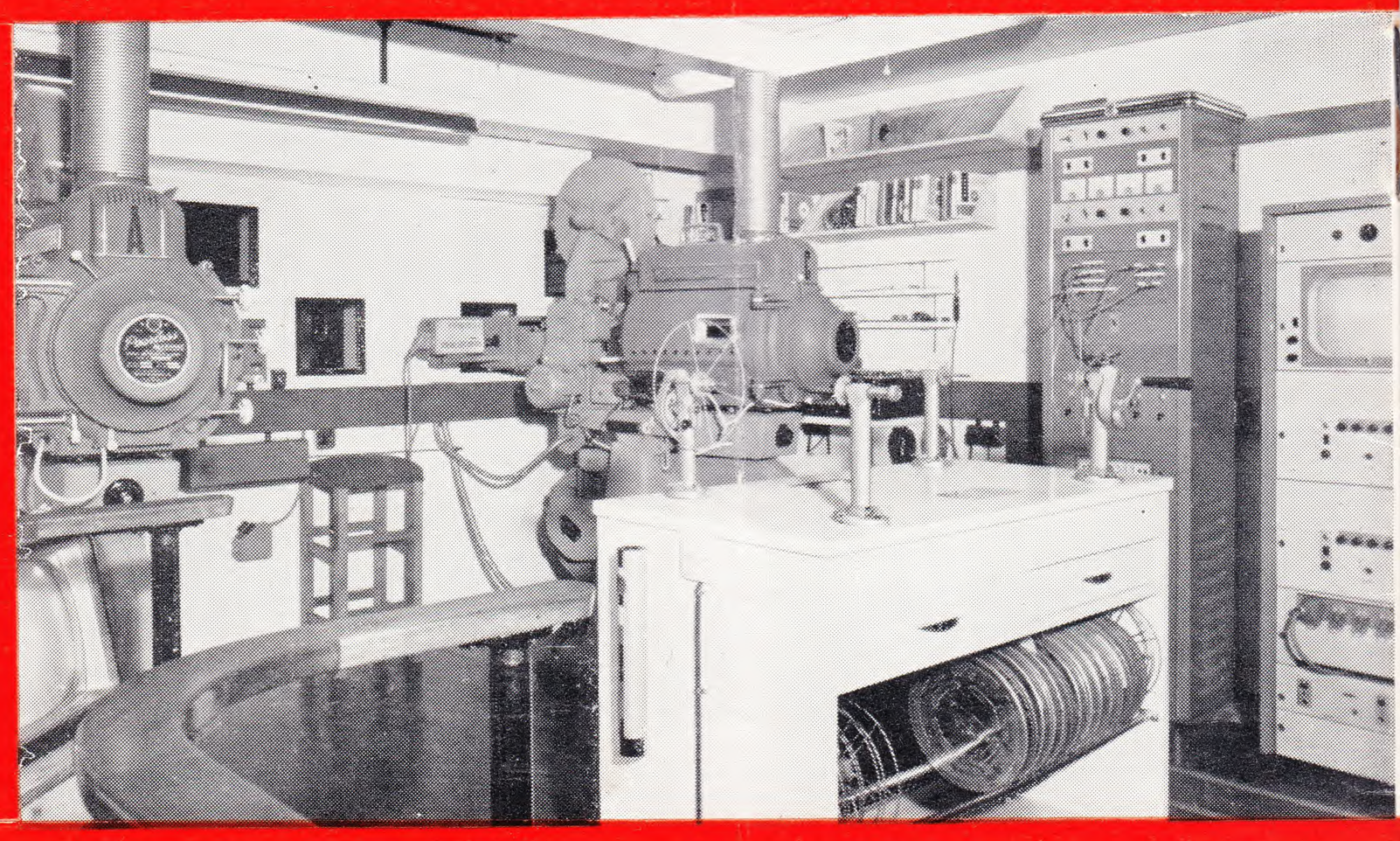
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PROJECTION AND TELECINE



Two views of the projection room which serves the two theatres of Masius & Fergusson's new premises in St. James's Square, London.



Illustrated is part of the unique installation completed for Masius & Fergusson Ltd.: two separate projection theatres serviced from a single projection room. All four projectors (three 35mm. and one 16mm.) are fitted with vidicon cameras enabling the pictures to be viewed on monitors either in the theatres or in executives' offices. The 35mm. projectors have provision for 100 or 200 mil optical/magnetic tracks.

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